lucien clergue

fifty years of photography vintage and recent works

This catalogue is dedicated to the
memory of Robert Sobieszek

fifty years of photography vintage and recent works

lucien clergue

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content

7
acknowledgement louis stern

9
lucien clergue karen sinsheimer

15
plates

89
chronology

92
selected solo exhibitions

95
selected group exhibitions

96
selected collections

98
selected bibliography

Lucien Clergue with Picasso, circa 1956

acknowledgement

I have long been aware of the exquisite work of Lucien Clergue. I confess that initially it was his remarkable nudes that captured my attention. But, as I became familiar with the great sweep of his life's work, I have grown even more respectful of the elegance, sensuality and tireless inventive artistry that inform his camera's every frame.

I also have a great deal of admiration for his unwavering commitment to photography as a fine art medium. Many of his esteemed colleagues elected to take on commercial work. The allure of France's legendary Magnum Photo Agency must have been great. But Clergue remained an independent eye, an artist's artist. I suppose when one of one's first employers is Jean Cocteau and one's first collector is Max Ernst, the sense of destiny and kinship is assured.

Though very well known in international circles, Lucien is not a household name in this country. It is my hope that this exhibition may serve as a long-overdue introduction and a well-deserved tribute to a pioneering craftsman and a true poet of the camera.

First and foremost, I want to acknowledge Lucien. He has done double duty organizing archival materials, double-checking photographic records and engaging in extensive long distance communications. It has been a sincere pleasure for us and we are grateful for his insightful participation.

I want to thank Karen Sinsheimer for her fresh-eyed essay. I also want to thank Kathleen Barrows, a local long-time collector of Lucien's work, for her gracious involvement with this project. I am also most grateful to Alain Belais, who has been of extraordinary assistance in this endeavor.

Marie Chambers, Debbie Stern and Jennifer Ward, my gallery staff, have supported all aspects of this publication with their usual good cheer, good will and good work. What more could I ask?

Our catalogue co-coordinator Tamara Devrient has had the Herculean task of keeping us organized in French as well as English. Her patience, persistence and grace have been exemplary throughout. For her efforts, I simply cannot thank her enough.

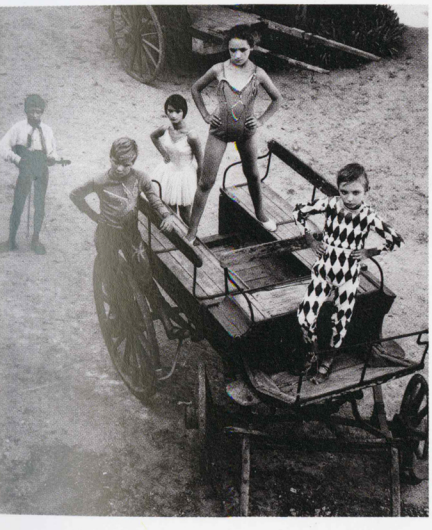
Lastly and perhaps most importantly, I want to acknowledge Patrick Pagni. This catalogue would not have been possible without his generous support. I am delighted by his enthusiasm for this project and honored by his commitment.

Louis Stern

lucien clergue
karen sinsheimer

At the age of seventy-one years, Lucien Clergue still remembers these words, passed along to him by a colleague decades ago: "The artist is born complex and tries his whole life to simplify and the amateur is born simple and tries to complicate everything." [1] Clergue has maintained that, from the beginning, his sole interest is the human condition: love, life, transience and death...and observation. His photographic career of fifty years has affirmed this belief.

For five decades, Lucien Clergue's cosmological, mythological and physical homeland has been his birthplace in Arles, Provence. Both his art and his life have remained an ever-evolving quest to explore the unknown, while he has remained rooted in Arles and Mediterranean culture.



Quintette sur la charette, Arles, 1955

His mother believed him to be an artist. He began lessons on the violin, which continued for nine years. He loved Bach sonatas and their rigorous structure. When he was thirteen, his mother gave him a camera. But events, both personal and national, overtook his childhood. His parents divorced. The Second World War first brought separation from his mother and then devastation to his hometown. After the war he returned to his invalid mother in Arles. Their home and fruit shop were gone. Now living in damp cellars in poverty, the young but necessarily mature Clergue abandoned school and music lessons to support his mother and himself. When she died in 1952, Lucien Clergue was eighteen years of age.

Still working in a factory, his artist's soul set about finding meaning in a life defined by loss and death. With no money to finance his dream of becoming a film director in the spirit of the great Italian directors he admired, Clergue accepted the loan of a Rolleiflex camera. With that tool, he launched an artistic journey of fifty years that continues.

In his native Arles, an ancient port city, Clergue was surrounded by Greek and Roman ruins as well as those caused by World War II air raids. His bruised soul saw only crumbling buildings, dead animals, and cities of the dead and his images reflect his intense exploration of death. They are dense with darkness and shadow. In Lucien Clergue's early photographs there are no luminous, sunlit views. Arles, in the delta of the Rhone River, is known for its Roman necropolis and twelfth-century cemeteries nearby. These were his photographic haunts and the focus of his stark images. Clergue noted much later, "Even in my first years of serious photography, I had already found the themes that were always to remain my own." [2] His images of graves seem like abstract paintings. Jean Cocteau, with whom Clergue collaborated on several projects, would later say of Clergue that he worked in the manner of a painter.

Early in 1955, Clergue produced his first masterpiece. He choreographed a series of photographs of a group of children, the *Saltimbanques*. The series was modeled after the traveling circus performers who in earlier years roamed the city. The photographer created *tableaux vivants*, sometimes making the costumes for the players himself. The images, posed in shadowed painterly compositions, are stark and powerful. At first glance, they are arresting; with more scrutiny, they become surreal and disturbing. The children are stiff, motionless, alone in their own worlds. Described in *Posterbook*, "They are performers in a parade for a circus that would never give a performance, on a horse cart without a horse; a dancer who couldn't dance, a fiddler in need of a string, a trapeze artiste in need of a trapeze, an acrobat who lacked a partner to do his act with, in the company of the sad, large-eyed harlequin or dreamer." [3] It is an allegorical tale of transition from childhood to adulthood, of innocence lost.

Clergue remembers the moment in July 1955: "I discovered the sun." [4] His passion to explore the unknown had not changed, nor had his themes of life, love, transience and death. Lucien Clergue's small world, centered on his town and his factory job, suddenly expanded dramatically when a friend suggested they follow the *gitans* or gypsies as they made their annual pilgrimage to his region. Clergue found a way into their circle, and later would pair José Reyes, the father of the five Reyes brothers of Gipsy Kings fame, with guitarist Manitas de Plata (Little Hands of Silver). He took them around the world. They performed at Carnegie Hall, the Royal Albert Hall and the United Nations.

Later in that year, he sent work to Picasso, whom he had met two years earlier. They talked for five hours. Though decades apart in age, the Spanish artist sensed in the young man's work a shared artistic quest, an element of mystery. Clergue formed a close friendship with the artist that endured until his death in 1973. Picasso also provided valuable access to a cosmopolitan circle and a connection with the avant-garde poet, writer and filmmaker Jean Cocteau. Clergue and Cocteau maintained a lively correspondence and collaborated on several projects.

Cocteau, who described Clergue as "a poet with a camera," [5] proposed to publish a small book of love poems by Paul Eluard, accompanied by Clergue's photographs. *Corps mémorbale* appeared in 1957 with a cover designed by Picasso. Originating in the mythology of ancient Greece and retold in numerous great paintings, the most notable being Botticelli's *Birth of Venus*, *Corps mémorable* is an allegory of the birth of Beauty from the union of Soul and Matter. Clergue's photographs of nudes emerging from the

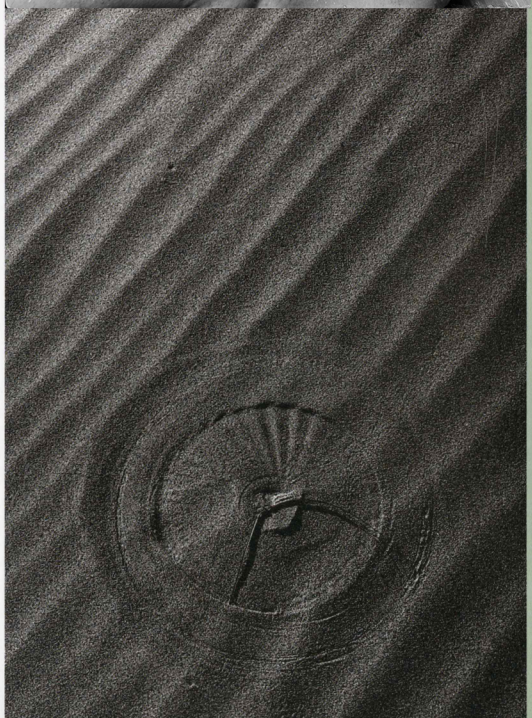
diaphanous silky sea foam were suffused with light and life. With these images, Clergue's preoccupation with shadows and death turned to an exploration of life. He had shed his shroud of grief. Professor Ivo Kranzfelder, Austrian critic and art historian summarized, "*Corps mémorable* has long been regarded as a twentieth-century classic." [6]

Painters, poets, musicians and filmmakers have remained the primary influences in Clergue's work, though he strongly asserts that he is a photographer, not a painter nor an artist who uses photography as a medium. Paradoxically, he has never been interested in the technical and aesthetic possibilities of the medium, nor in being employed as a photographer. When he was twenty-two years old and employed in a factory, he turned down offers from *Paris-Match* and *Jour de France*. Five years later he declined the unbelievable opportunity to work for *Vogue*. Photography, for Clergue, remained a tool for artistic creation and he coveted his liberty.

Clergue also was drawn to the Surrealists, whose insistence upon a modern mythology mirrored his own visual language of photographs, the very stuff of myths: life, love, transience and death. He also drew inspiration from the Cubists. Max Ernst was among the first to buy and to collect Clergue's photographs.

Lucien Clergue, preoccupied with life, focused his gaze on female nudes. He began with *Birth of Venus* in 1956, followed by his nudes in the woods and then in the city (New York and Paris). He had been astonished by Edward Weston's *Charis*, published in 1956 in *Foto Monde*. For him, that image redefined photography of the nude. Clergue created a series of female nude studies that focused on fragments of the body, emerging from or returning to the water where forms fused, boundaries blurred, and viewpoints were confused. Picasso compared them with the work of Renoir, Manet and even Velazquez. However, the series provoked an uproar among a general audience that felt that images of naked women were produced simply as objects of desire.

A series of plant photographs were compared by critics to the abstract paintings of Hans Hartung and Pierre Soulages. Chaotic, dematerialized from earth or water and abstracted structurally, these images propelled Clergue into an international arena. The Institute of Contemporary Arts in London and the Théâtre de France in Paris exhibited the plant photographs. The following year, the Museum of Applied Art in Zurich held a much larger exhibition of photographs that included these works and others from his series of ruins, corpses, and graves. The exhibition provoked a variety of responses from outrage to disquiet to rapturous compliments. Edward Steichen, curator at the Museum of



Riz en hiver. Camargue. 1960

Nu de la mer. Camargue. 1960

Langage des sables.
Puerto de Santa Maria. 1976

Modern Art in New York, saw the exhibition and acquired ten photographs for the MoMA collection.

Clergue quit his bookkeeper's job in January 1960 to devote himself full-time to photography and in that year his publication, *Poesie de la photographie*, with a cover by Picasso, appeared. In 1961, in the last exhibition he was to mount at the Musuem of Modern Art, Edward Steichen invited three photographers to show their work: the Frenchman Lucien Clergue, English photographer Bill Brandt, and the Japanese documentary photographer Yasuhiro Ishimoto. The twenty-seven-year-old Clergue made his first journey to the United States to attend the opening, cautioned by his friend Pablo Picasso, "not to become corrupted by America." [7]

The nude -- choreographed photographs of multiple forms in the landscape, echoing the forms and contours of sand dunes or snowdrifts – symbolized the complex evolution of life and the human's direct connection to nature. Clergue was in his element. He freely admitted to the erotic symbolism, but he was also in search of a mythic ideal and a rational understanding of the world's creation. His images of female torsos, anchored in foamy waves, appear to be permanent as if a part of the rocks on the shore. When Picasso saw Clergue's series, *Birth of Aphrodite*, he reportedly proclaimed Lucien Clergue "the Monet of the camera." [8]

Photographically, he experimented with stroboscopic effects, clothing the naked body in a graphic Zebra-like coat of stripes. The Bach sonatas that the young Lucien loved to play perhaps inspired the rigorous, rhythmic structure of the photographs. Just as the nudes became Clergue's photographic affirmation of life, his photographic observations of the bullfight, the ultimate drama of life and death, confirmed the inevitability but integral nature of death. "In death, I found something essential to the beginning of our world," [9] he wrote.

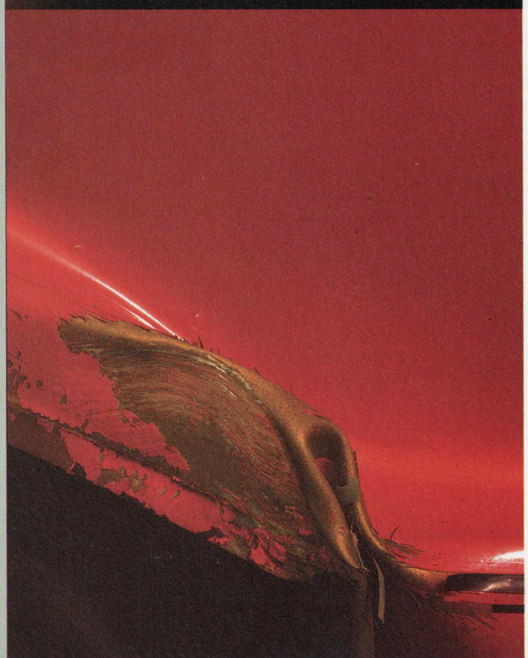
In the second-century arena in Arles, he began making cinematic photographs, both in black-and-white and color. The angles and viewpoints heighten the sense of danger, with shadowy figures hinting at the impending, final struggle. The images of the bull, in his solitary hopeless fight in the blood-filled *corrida*, are frightening and heroic, symbolic of the fate that awaits everyone. Clergue produced several books on the subject, including one on the famous bullfighter, Manolo El Cordobès. Cordobès, whom he met in 1963, became the subject of a later film by Clergue, *Le drame du taureau*.

Clergue's restless creative drive has pushed him to combine theatre and the visual arts, finding expression in a variety of ways beyond making photographs. He urged his friend Jean-Maurice Rouquette, Director of the Musée Réattu in Arles, to set up a department of photography in the late 1950s. He wrote to forty of the world's great photographers to solicit gifts for the nascent collection. In the late sixties, following the world music tour he arranged for Manitas de Plata and José Reyes, the photographer, writer Michel Tournier and his friend Rouquette, initiated the "Rencontres Internationales de la Photographie" in Arles. There Clergue made films and gave workshops. Clergue became the art director of the festival, integrating music and dance into the photographic Festival. Ray Charles, Count Basie, the Pilobolus Dance Company and Merce Cunningham are but a few of the acts that appeared. The photographer remains justly proud that the festival was the first of its kind.

Flamant mort sur la plage.
Camargue. 1956

In 1972, Lucien Clergue returned to America, this time to the West Coast. There he met a number of photographers, including Ansel Adams, Wynn Bullock and Neil Weston. The Point Lobos that he photographed over the next period of years is not the Lobos seen by Edward Weston, though Clergue trod many of the same paths. Some of his images are overtly erotic, suggesting primal narratives about the birth of the planet. The consistent mythological thread that runs through Clergue's imagery is explored anew in the New World.

The motifs celebrating life and those symbolizing death are all part of the same unifying theme that defines Clergue's diverse *œuvre*. Whatever the form, the content derives from the impulse "to tell a story, the story of man, and to discover, amidst the sands, the progression of life upon our planet." [10] The seventies were a prolific period for Clergue, culminating in an extraordinary achievement. Lucien Clergue was awarded a Ph.D. degree from the University of Provence for a doctoral dissertation comprised solely of photographs. Entitled *Langage des sables* (Language of the Sands), the thesis is a collection of photographs of sand, mud, salt water and sun made on beaches in the Camargue, Point Lobos and at White Sands, New Mexico. The distinguished French writer and philosopher Roland Barthes was the director of Clergue's dissertation. It was Barthes, a central figure in the study of semiotics, who convincingly championed the notion that Clergue's creative photographic work had scholarly merit.



Nu avec des poissons.
Fleuve dans Cevennes. 2005

Nu zébré. New York. 1997

Tauromachie II. Nîmes. 1987

Suite rouge. Triptyque
Saanen. 1981

Roland Barthes summarized, "In the photographic 'suite' (and I use the term in an almost musical sense), there is also meaning and it is a vaguely cosmic one. Through the ordering of his images of the sands, Clergue follows the parcourse of a progressive birth emerging from primordial chaos: from form to form, he thus moves from streaming water to man-made object, on to debris of some plastic. The series works here, therefore, like an Allegory (in the broad meaning of the word). As a substance endowed with plasticity, sand is allegorical of a process of 'becoming.'" [11] In an interview with Clergue, Wayne Rowe paraphrased Clergue, saying "he made it very clear that the theme of sand – the sand of the river, the sand of the beach – was at the center of all of his life, of all of his work." For him, primeval sands are "mirrors of the great cosmogonies." [12]

Barthes read layers of complexity within the purity and stark simplicity of Clergue's images. Underlying them all is the poetic element of *trace*, as a clue to the unknown and evidence of that which has been and is now gone. "Through this culture of *Trace*, Clergue touches upon two distinct levels of photography: the first is painting...the second is magic, which is essentially an inspired reading of Traces, since for pagan man, nature is nothing but that surface of the Earth that has been marked (just as Clergue's sands), by the track of the Gods. Thus, Clergue's suite almost becomes a geomancy treatise." [13]

When eye problems made it difficult to use his camera, the irrepressible Frenchman picked up a Polaroid, having been impressed by David Hockney's Polaroid work. Ordered to rest, Clergue and his wife had gone to Saanen, near Gstaad, and stayed in the chalet in which Béla Bartók had composed his last string quartet. Though he had brought the Polaroid camera as an afterthought, the day after his arrival he discovered new worlds of seeing using this camera. He produced a series *Suite rouge au Polaroid* which Maia Sacher, Bartók's hostess of forty years earlier, purchased. Later he was invited by the Polaroid Company to use one of the four big Polaroid cameras (50x60) in exchange for gifts of his work for the company's collection.

In 1985, the George Eastman House at Rochester, New York organized a thirty-year retrospective of Lucien Clergue's work, accompanied by a New York Graphic Society catalogue. The exhibition traveled to the International Center for Photography in New York City, where Lucien Clergue had shown his work in the United States for the first time at age twenty-seven.

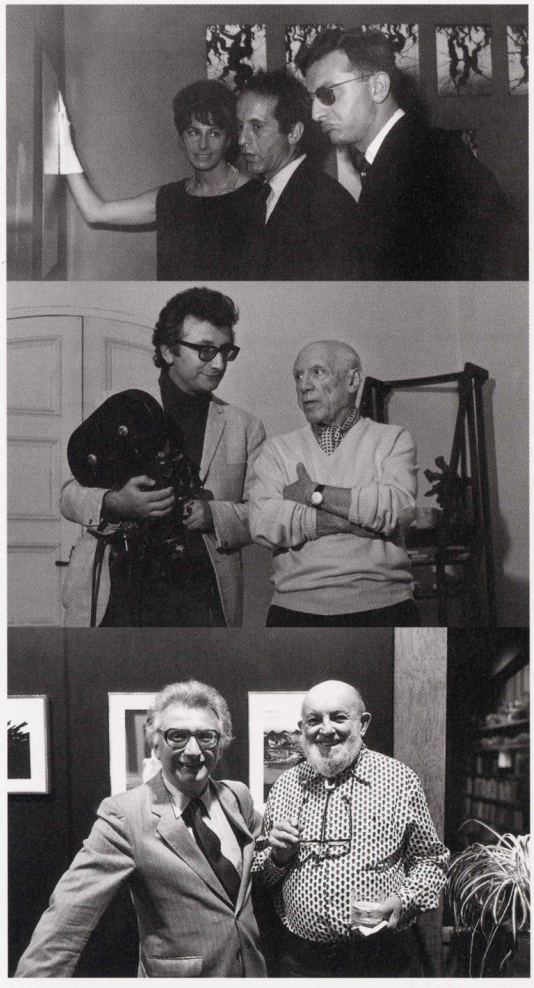
More recently, from a photographic accident of double-exposed film, Clergue discovered the magic of juxtaposing contradictory pictorial elements. Pairing photographs of

paintings from the Metropolitan Museum of Art with his images of bullfights, the photographer evokes the same sense of magic and myth that inform his other work.

In 1995 the Harvard University Art Museums became the major repository for Clergue's work. This was a significant departure from their predominantly American holdings. The Museums consider this important collection as the foundation upon which they will build a broader representation of European photography. It is but one testament to the importance of this remarkable French photographer. In 2005 Clergue received the Lucie Award for "Outstanding Life Achievement in Fine Arts in Photography," acknowledging his five remarkable decades in photography.

Represented in major museum collections throughout the world, with an impressive list of publications, exhibitions, lectureships and awards, the indefatigable Clergue is still at work. His current project is entitled "The Temptations of St. Anthony." He continues in search of new discoveries that ask the same, age-old questions about life, love, transience and death.

Karen Sinsheimer has served as Curator of Photography at the Santa Barbara Museum of Art since 1992. In that time, she has organized twelve exhibitions, each with a publication, that have traveled both nationally and internationally, as well as numerous exhibitions from the permanent collection.



With Robert Frank, Museum of Modern Art, New York, Lucien Clergue's opening September 24, 1961.

With Picasso, Mougins, 1969.

With Ansel Adams, Carmel, 1981.

1 Excerpted from the *Sunday Express Magazine*, London, October 30, 1994.
2 Email from Lucien Clergue to the author, September 25, 2005.
3 Lucien Clergue, *Posterbook*, TACO Verlagsgeselleschaft und Agentur GmbH, Berlin, 1988.
4 "Artist from Arles," from "The Talk of the Town", *The New Yorker*, October 28, 1961.
5 Ibid.
6 Ivo Kranzfelder, "The Topicality of Myth," in *Poésie photographique*, Prestel, Munich, 2003.
7 Op. cit., "Artist from Arles."
8 Peggy Sealfon, "Language of the Sands," *Camera 35*, New York, April 1977.
9 Lucien Clergue, "Letting the Strangeness Out," in *Art & Antiques*, November 2000, p. 137.
10 Email from Lucien Clergue to the author, September 25, 2005.
11 Roland Barthes, "Notes on the Book of Photographs by Lucien Clergue," pronounced at the University of Marseilles, Provence, 1979. Translated from French by Julien Wynn.
12 Wayne Rowe, ""The Wordless Doctoral Dissertation: Photography as Scholarship," *Communication*, Fall 1995.
13 Barthes, op. cit.

lucien clergue

1

hommage à van gogh

arles 1953

vintage silver gelatin print

9 1/2 x 9 1/2 inches

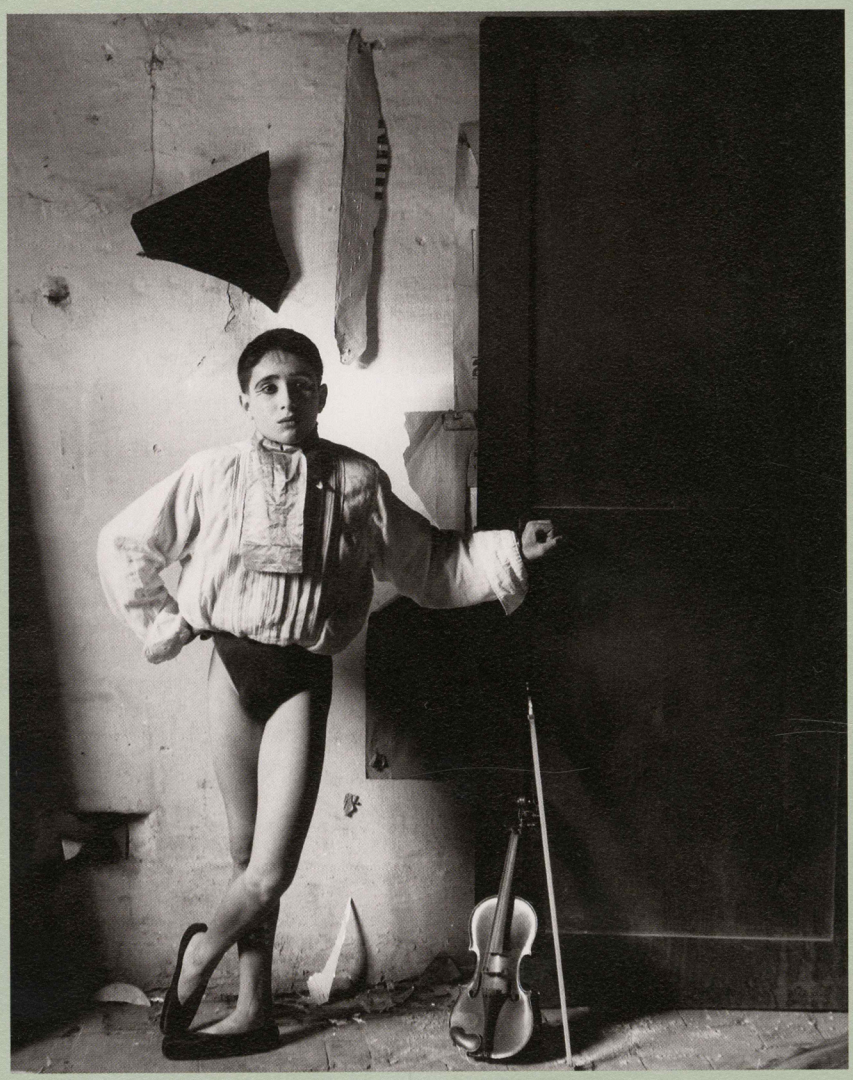
2

le montreur de singes

arles 1953

vintage silver gelatin print

12 x 9 1/2 inches



3

violoniste

arles 1954

vintage silver gelatin print

12 x 9 1/2 inches

4

danseuse à la porte

arles 1955

silver gelatin print. edition 6/30

16 x 12 inches

5

arlequin

arles 1955

silver gelatin print, edition 1/30

16 x 12 inches

6

la grande parade

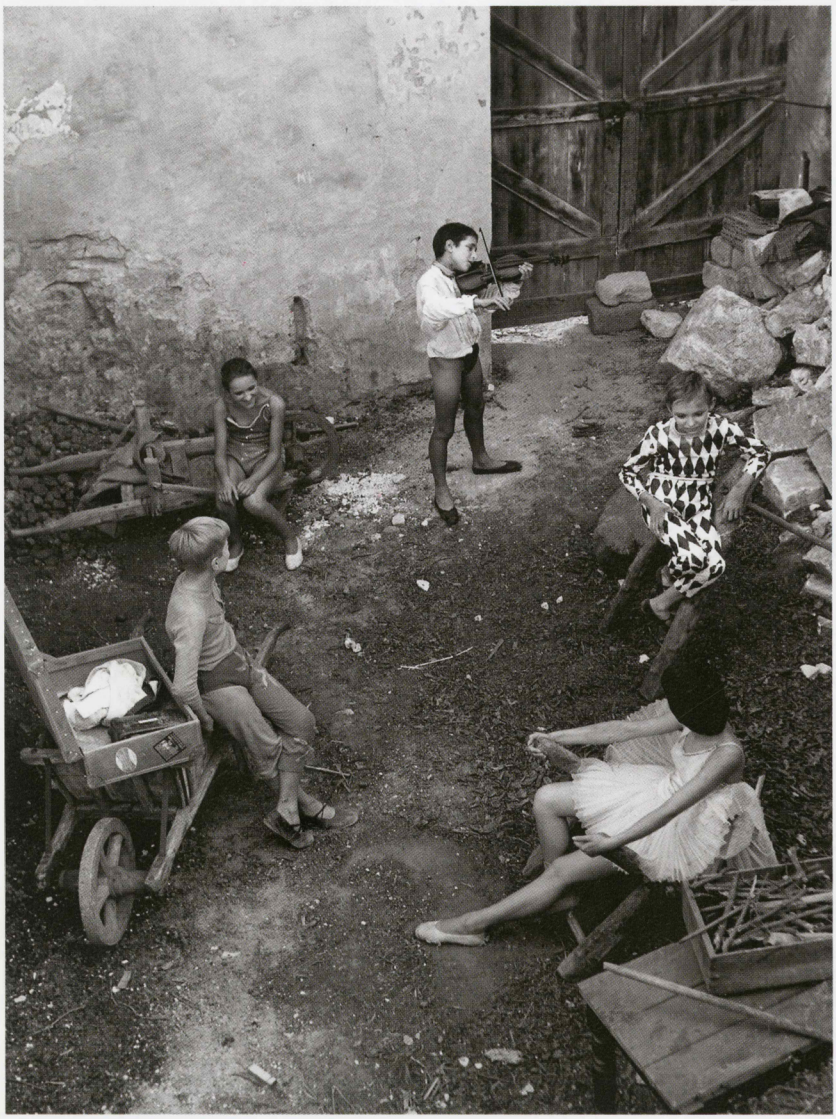
arles 1955

vintage silver gelatin print

12 x 9 1/2 inches

7

manitas de plata et josé reyes
saintes-maries de la mer 1955
vintage silver gelatin print
10 x 9 1/2 inches



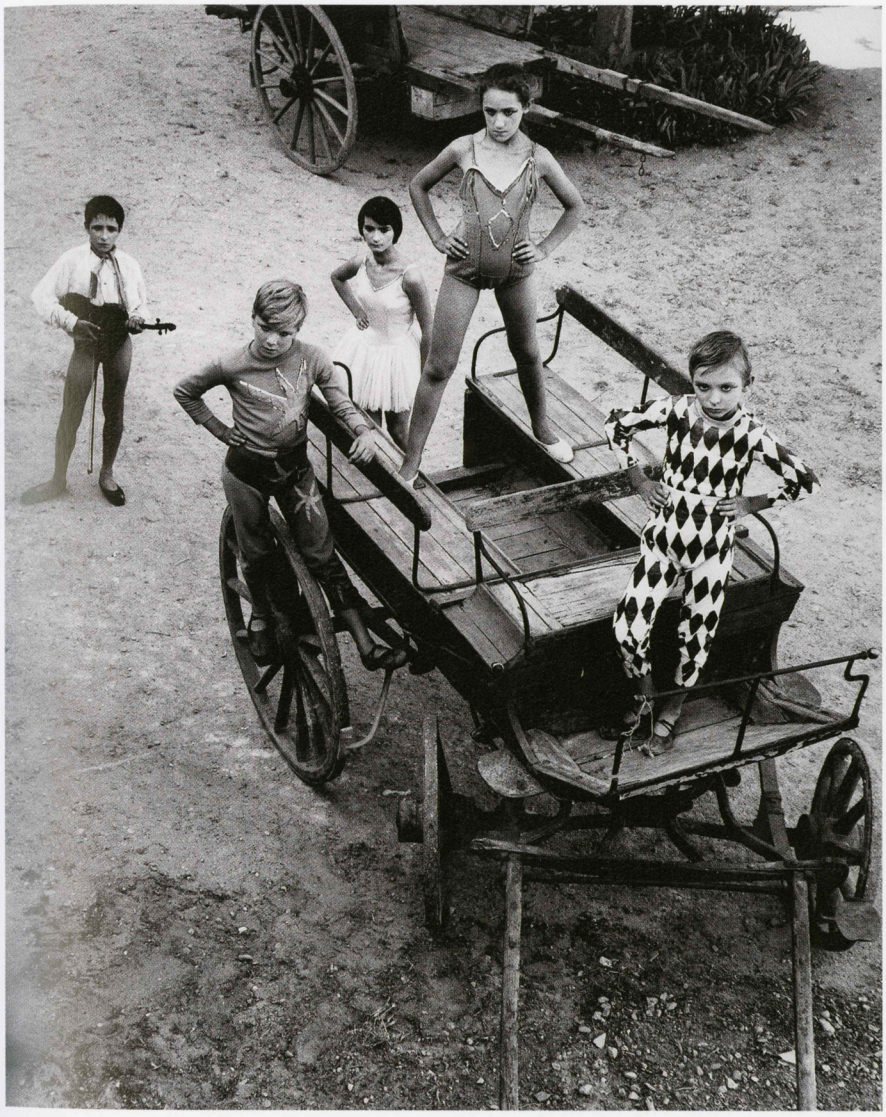
8

quintette à l'entracte

arles 1955

vintage silver gelatin print

12 x 9 1/2 inches



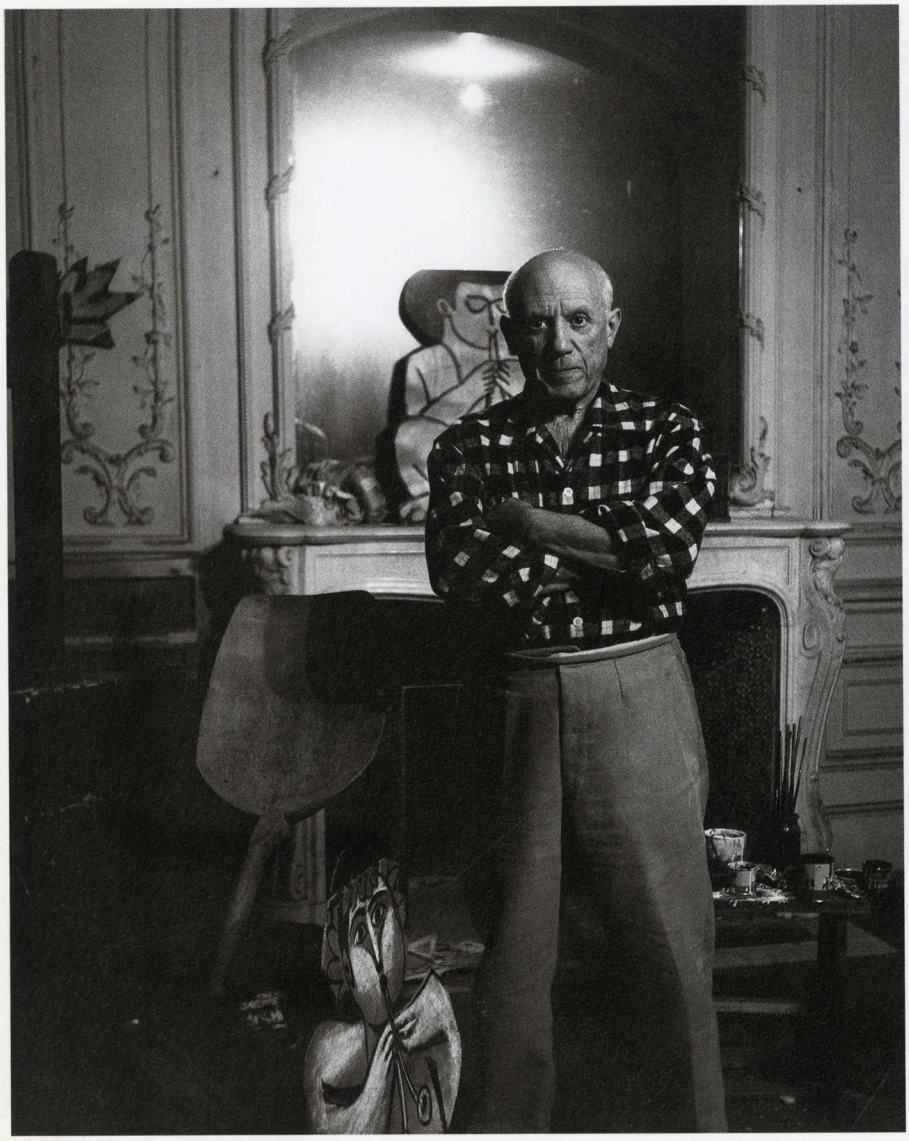
9

quintette sur la charette

arles 1955

vintage silver gelatin print

12 x 9 1/2 inches



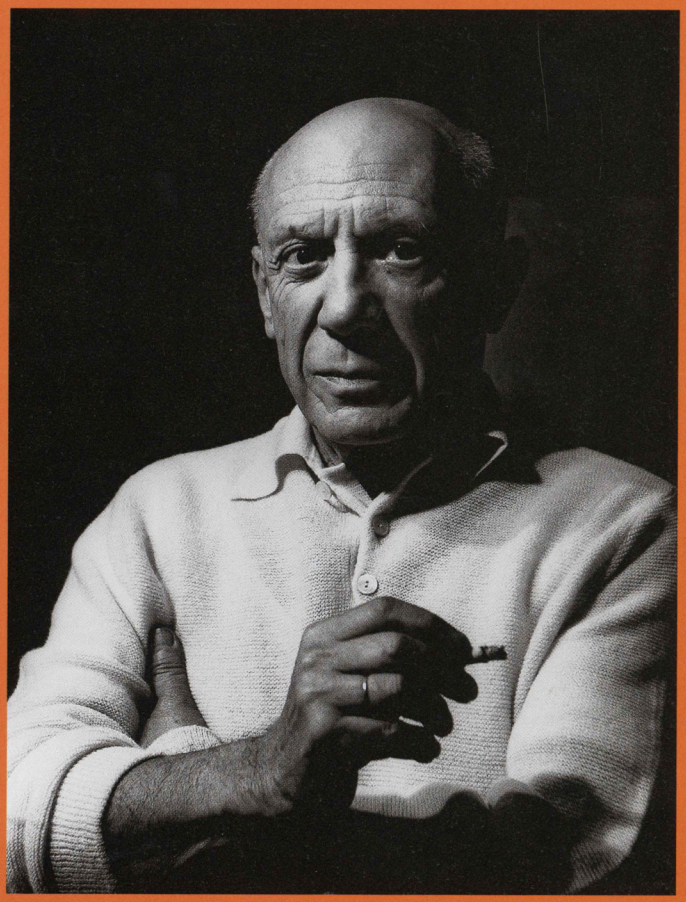
10

picasso au miroir

californie 1955

vintage silver gelatin print

12 x 9 1/2 inches



11

picasso à la cigarette

cannes 1956

silver gelatin print. edition A/P

16 x 12 inches

12

jeune gitane à l'église

le cannet 1958

Vintage silver gelatin print

12 x 9 1/2 inches

13

les marais de camargue

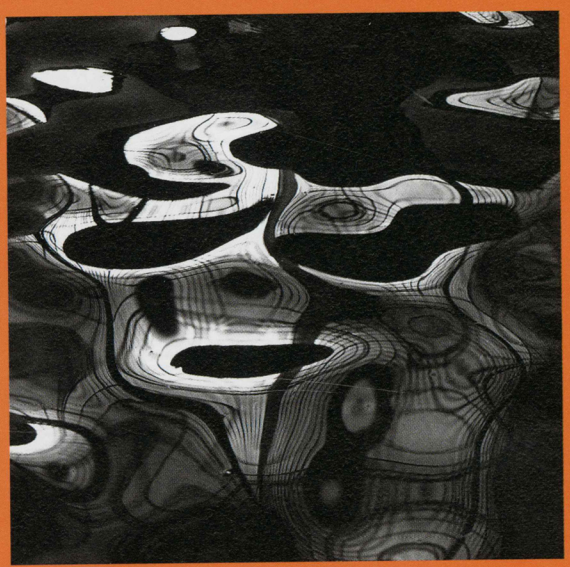
1962

vintage silver gelatin print

10 x 12 inches

14

fontaines du grand palais
paris 1963
vintage silver gelatin print
9 1/2 x 12 inches



15

fontaines du grand palais
paris 1963
vintage silver gelatin print
8 x 8 inches

16

fontaines du grand palais

paris 1963

vintage silver gelatin print

9 1/2 x 12 inches

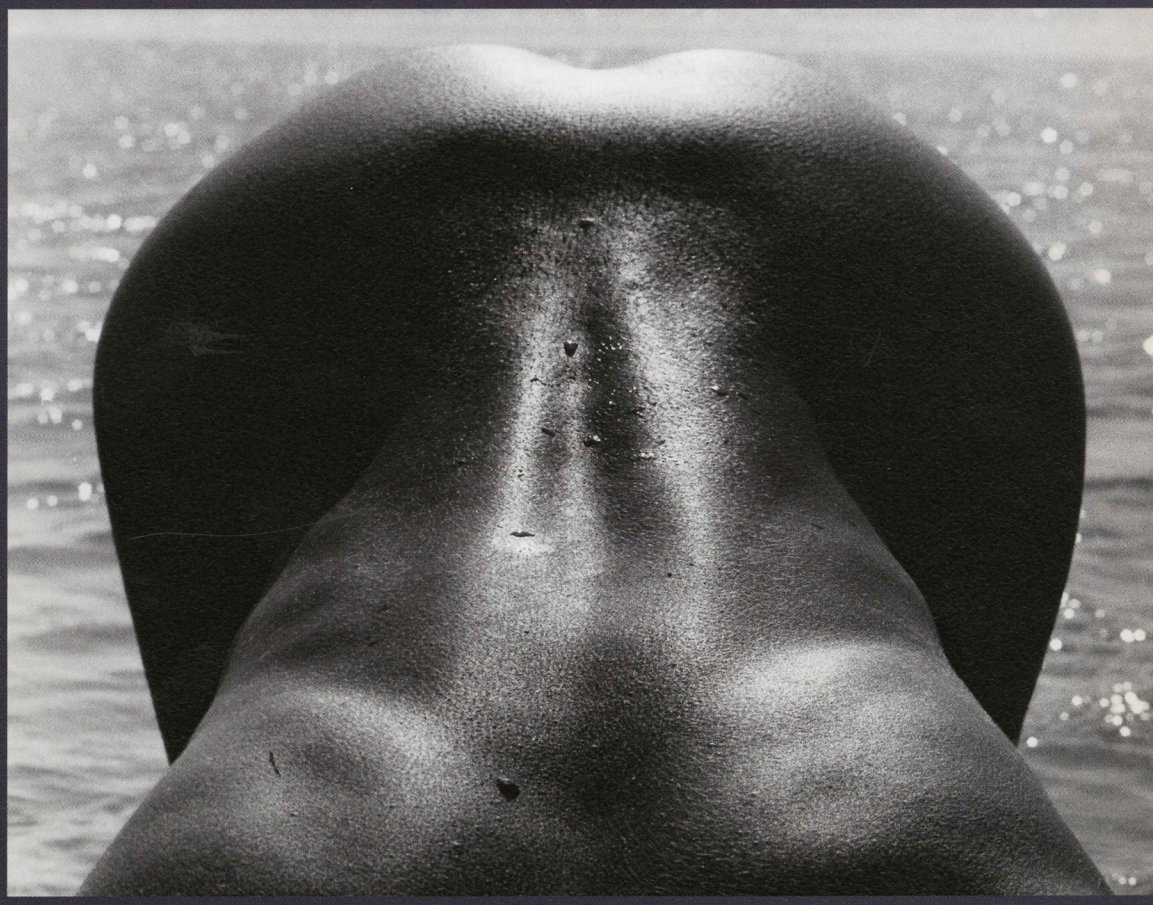
17

nu sur la plage

camargue 1964

vintage silver gelatin print, edition 5/20

20 x 24 inches



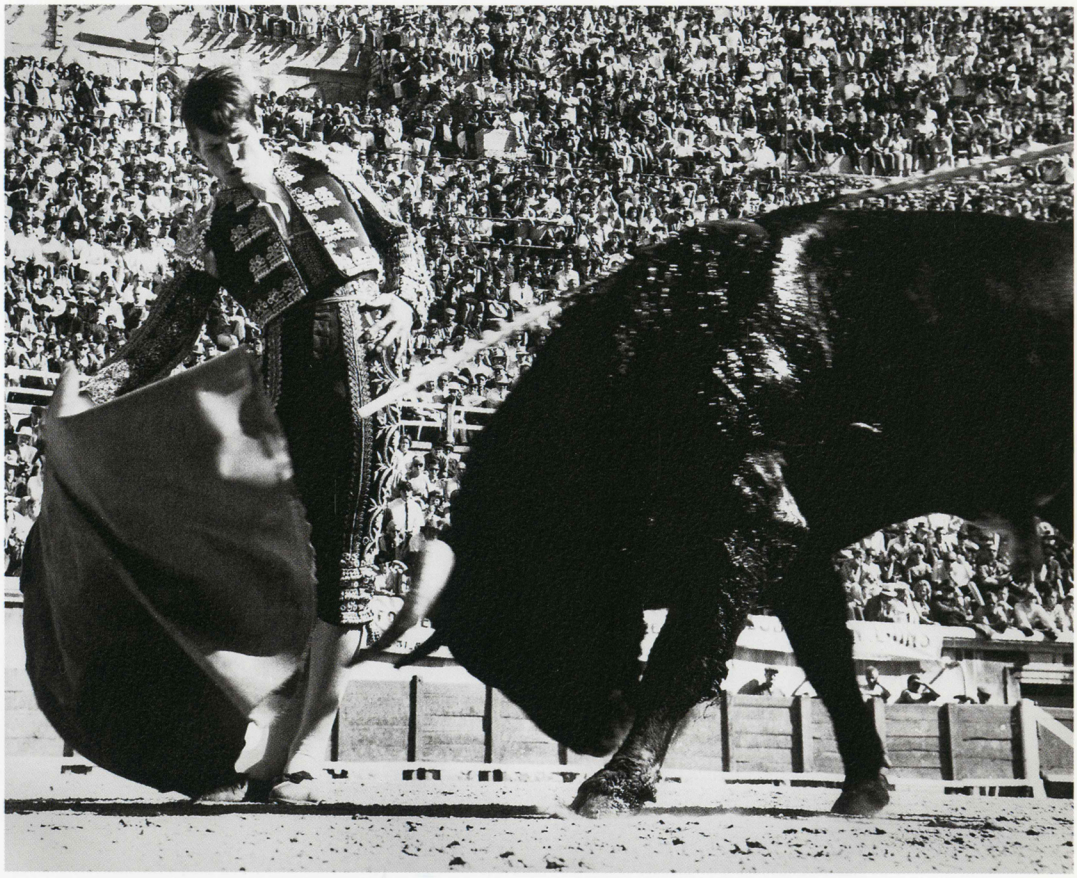
18

picador et l'ombre

arles 1963

vintage silver gelatin print

20 x 16 inches



19

el cordobès

nîmes 1965

vintage silver gelatin print

9 1/2 x 12 inches

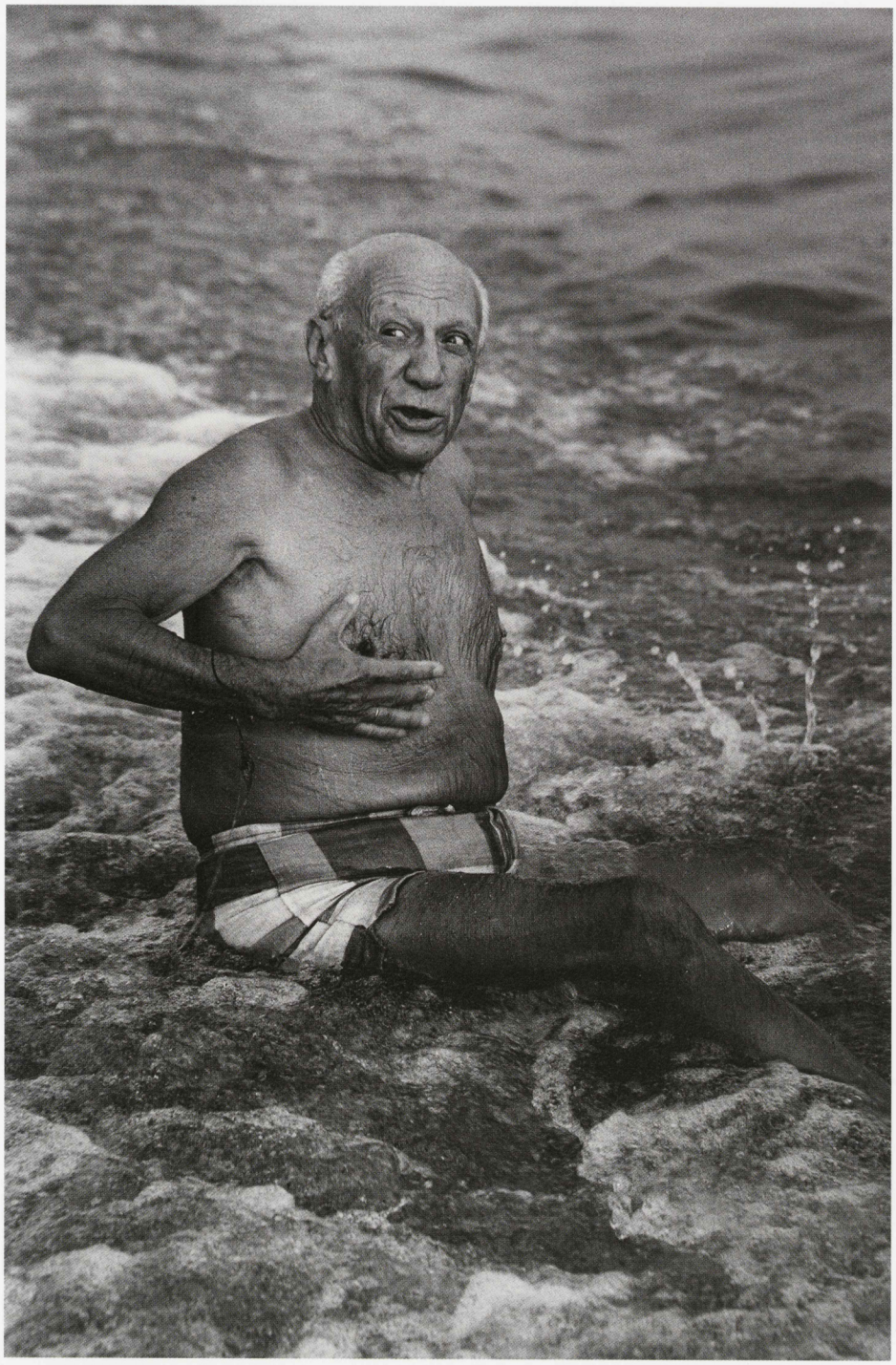
20

picasso sur la plage

cannes 1965

vintage silver gelatin print

12 x 9 1/2 inches



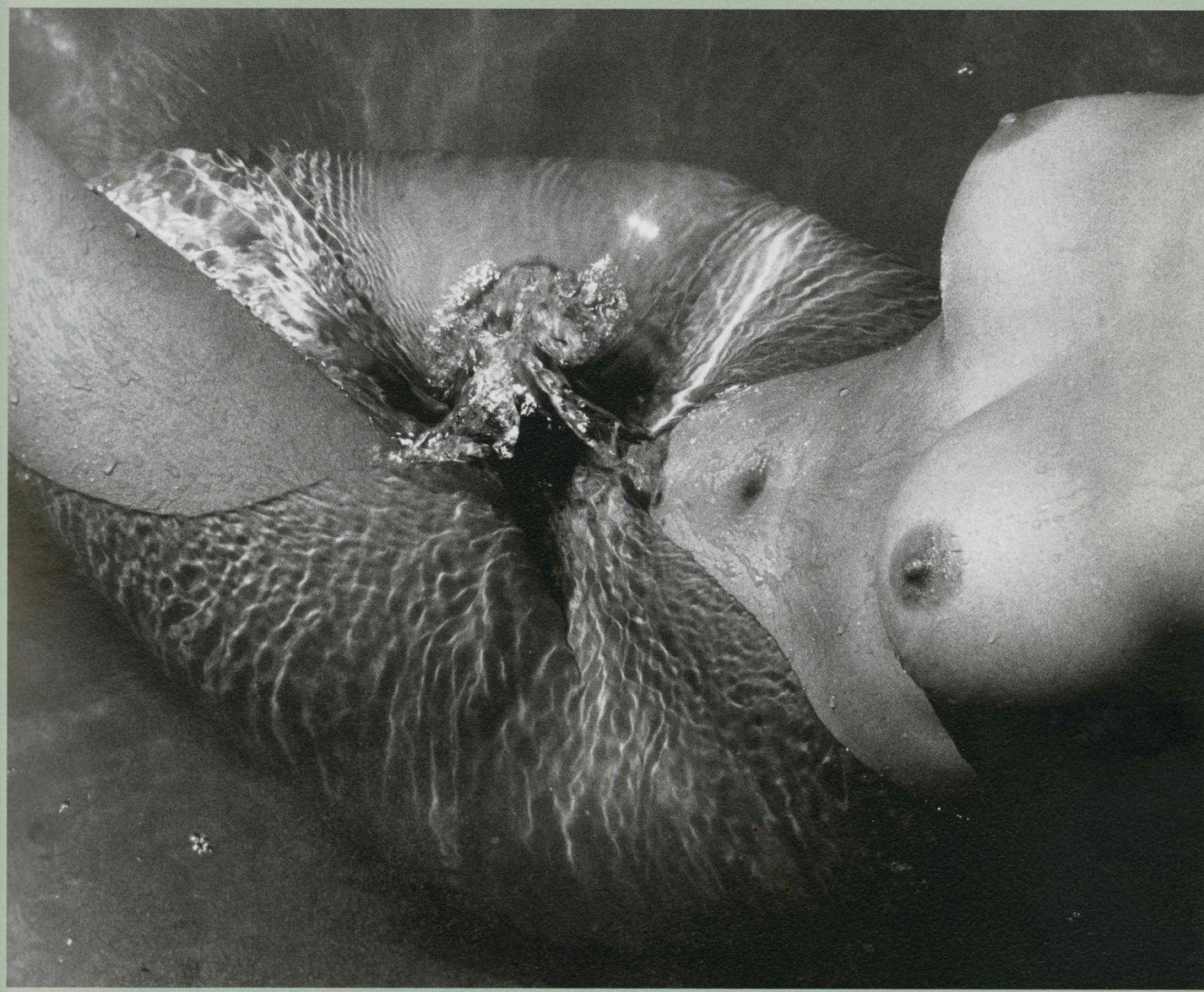
21

nu de la mer

camargue 1966

vintage silver gelatin print

9 1/2 x 12 inches



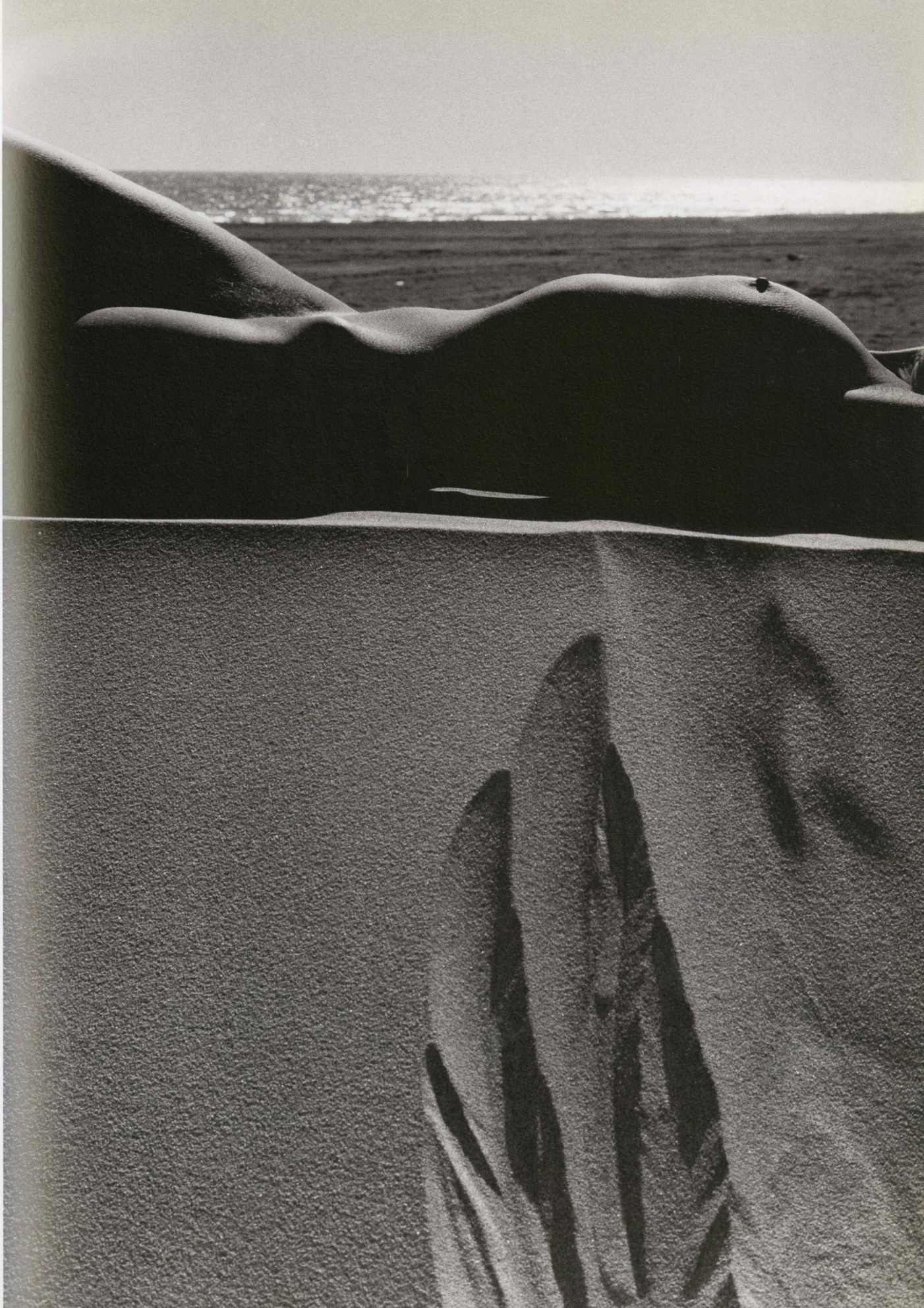
22

nu sur le sable

camargue 1966

vintage silver gelatin print, edition 18/20

24 x 20 inches



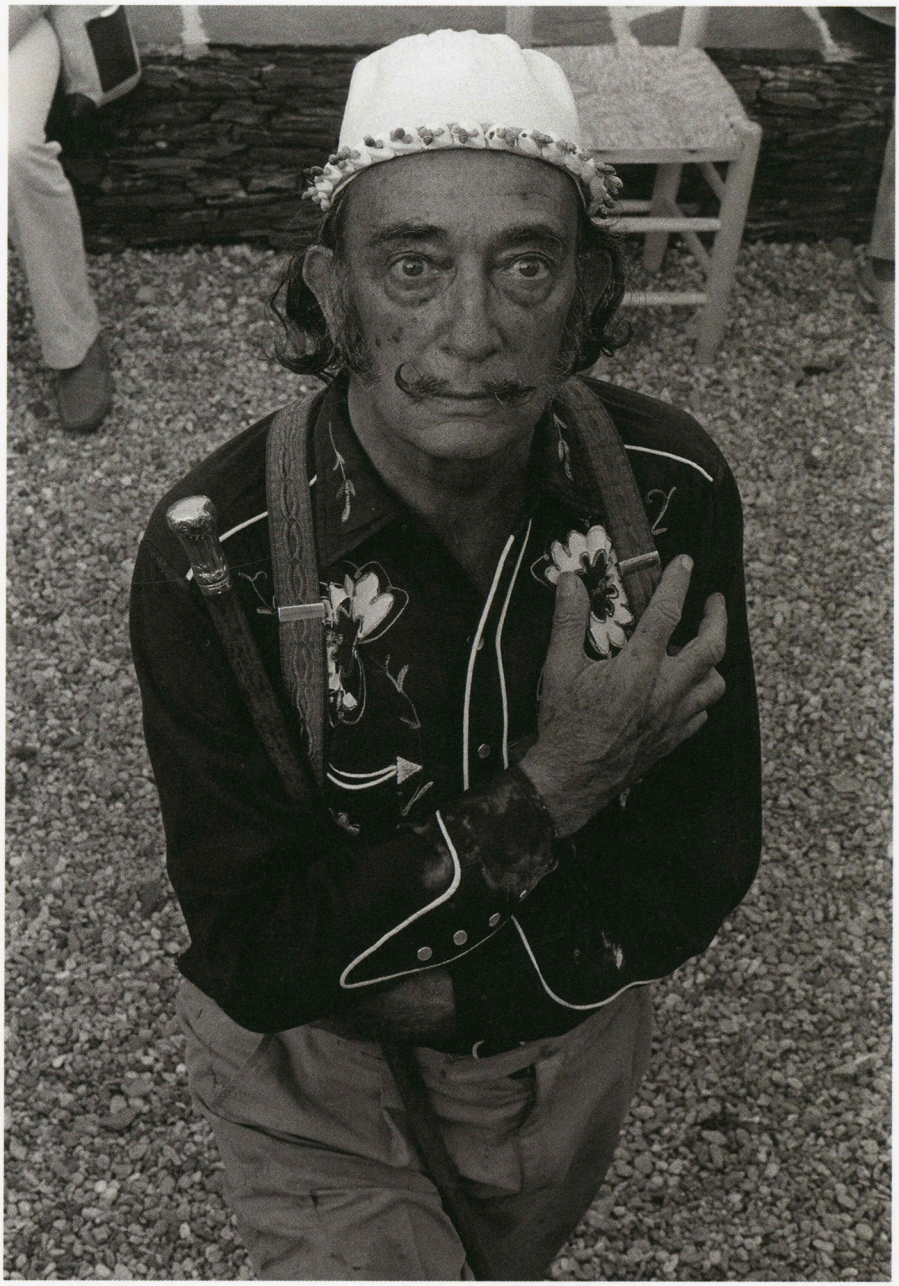
23

salvador dali

port lligat 1968

silver gelatin print. edition 6/30

16 x 12 inches



24

bois sur la plage

camargue 1971

vintage silver gelatin print

9 1/2 x 12 inches

25

langage des sables

puerto de santa maria 1976

silver gelatin print, edition 9/30

14 x 20 inches

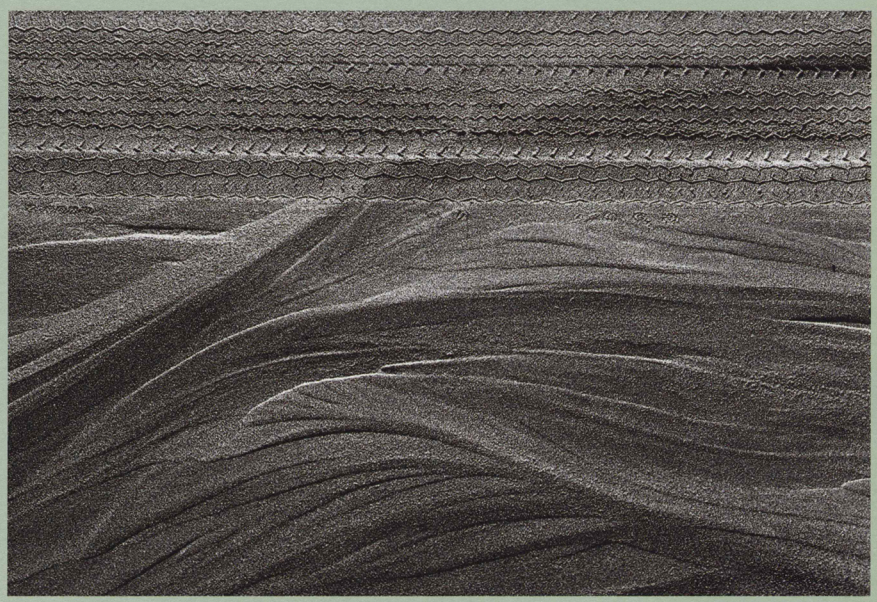
26

poupée des sables

camargue 1976

silver gelatin print. edition 3/30

16 x 12 inches

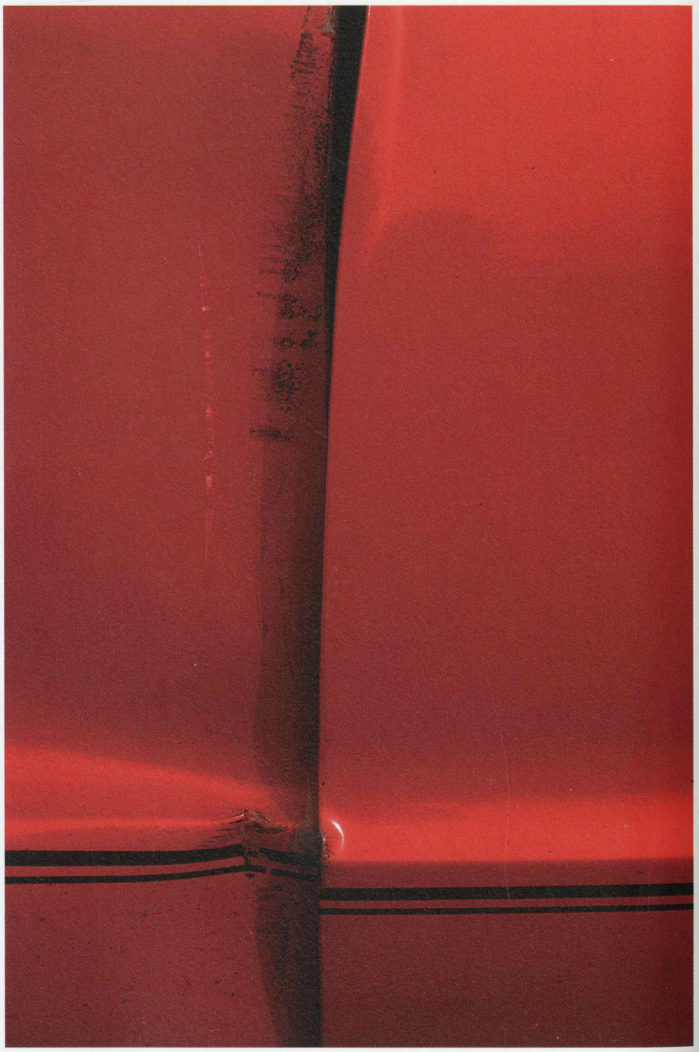


27

langage des sables
puerto de santa maria 1976
silver gelatin print, edition 1/30
16 x 22 inches

28

langage des sables
camargue 1979
silver gelatin print, edition 6/30
16 x 22 inches



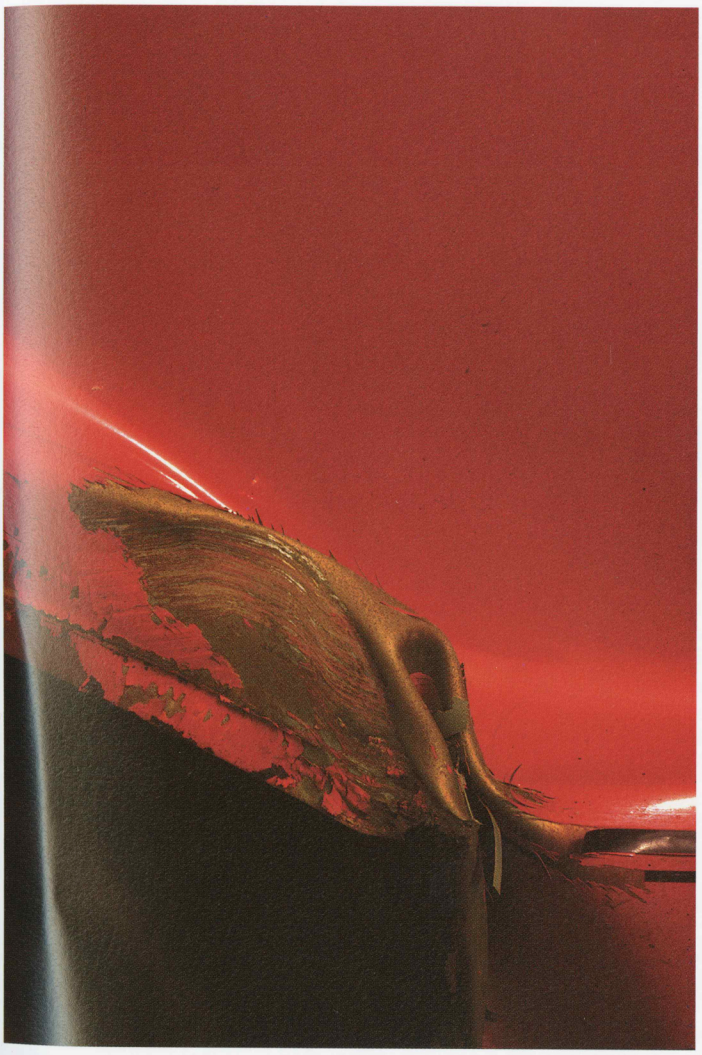
29

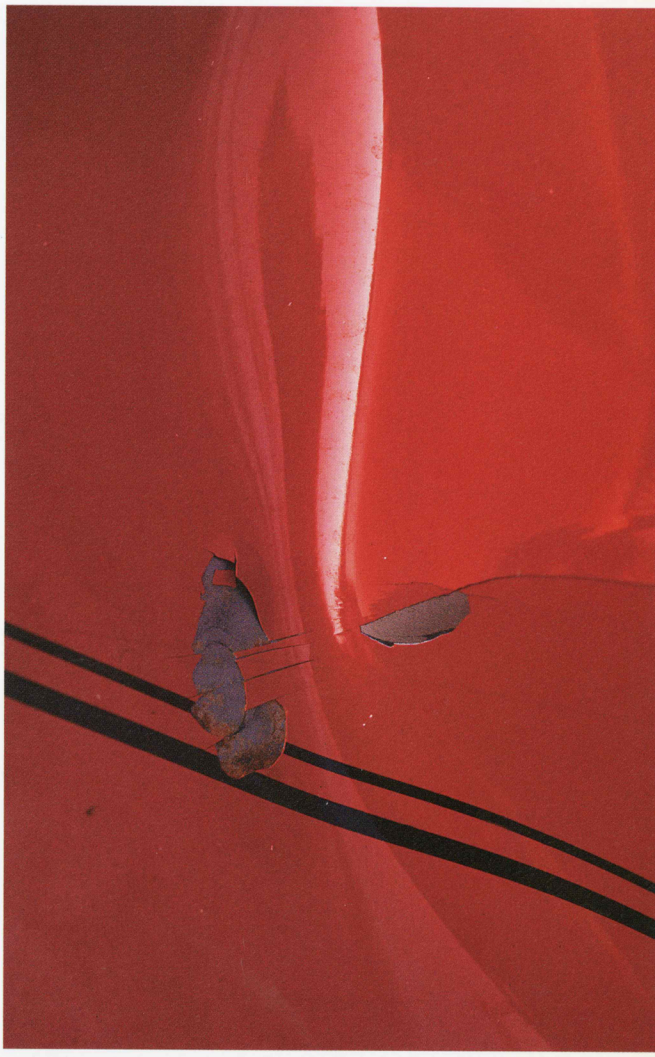
suite rouge - triptyque

saanen 1981

cibachrome prints, edition 8/15

20 x 16 inches each print





30

quatre nus en ville

new york 1983

charcoal print by fresson. edition 23/30

16 x 20 inches

31

d. hockney

arles 1983

ilfochrome print. edition 2/15

16 x 20 inches

32

la marche du soleil

pontivy 1984

unique polaroid composite

16 x 22 inches

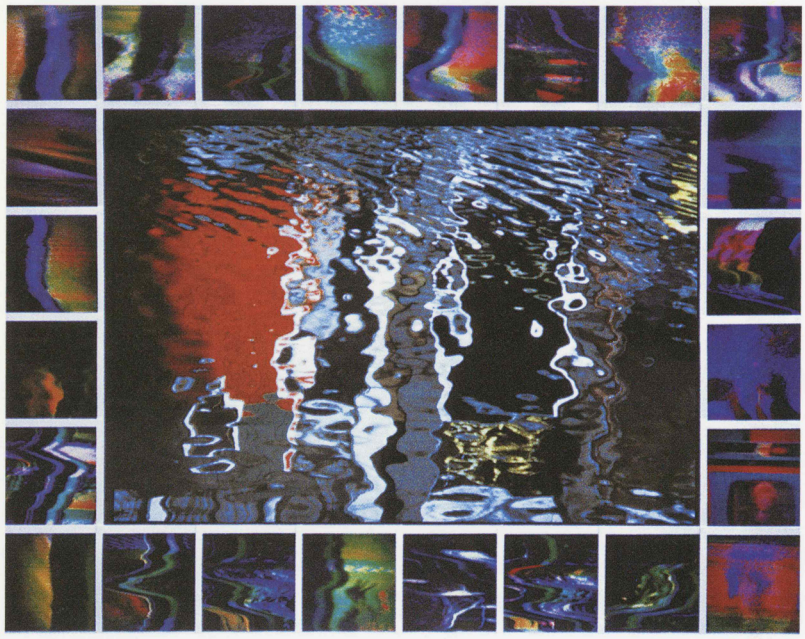
33

50ème anniversaire, autoportrait

pontivy 1984

unique polaroid composite

22 x 13 inches



34

new york and amsterdam

new york 1987

unique polaroid and cibachrome composite

24 x 30 inches

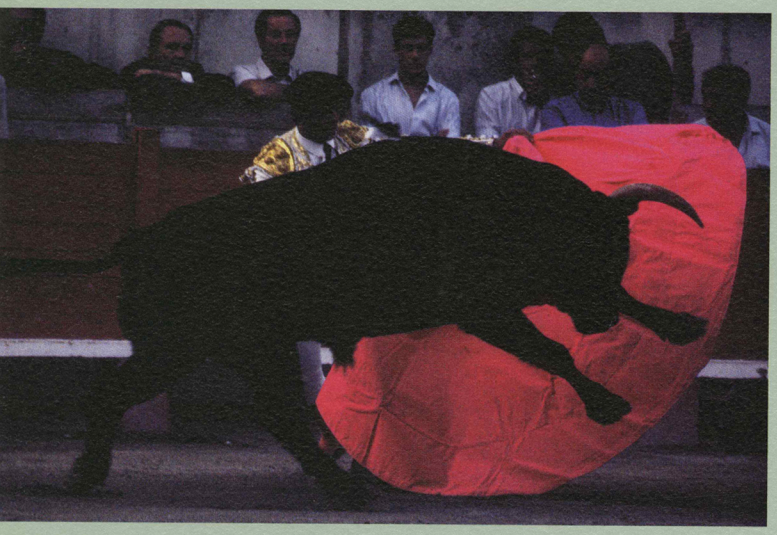
35

nu aux ombres

new york 1987

unique polaroid print

24 x 20 inches



36

paco ojeda

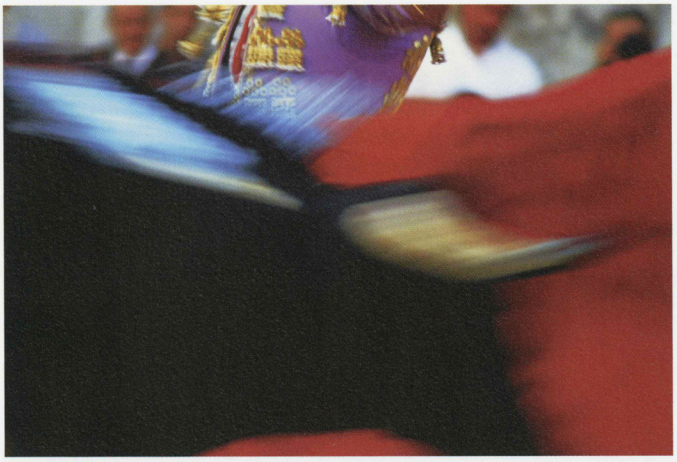
nîmes 1986

cibachrome print, edition 8/25

16 x 20 inches

37

tauromachie
CXXIX
arles 1987
cibachrome print, edition 4/25
20 x 16 inches



38

tauromachie XV

nîmes 1987

cibachrome print, edition 1/25

16 x 20 inches

39

tauromachie XVIII

nîmes 1987

cibachrome print, edition 8/25

16 x 20 inches

40

tauromachie XLIII
nîmes 1988
cibachrome print, edition 2/25
16 x 20 inches

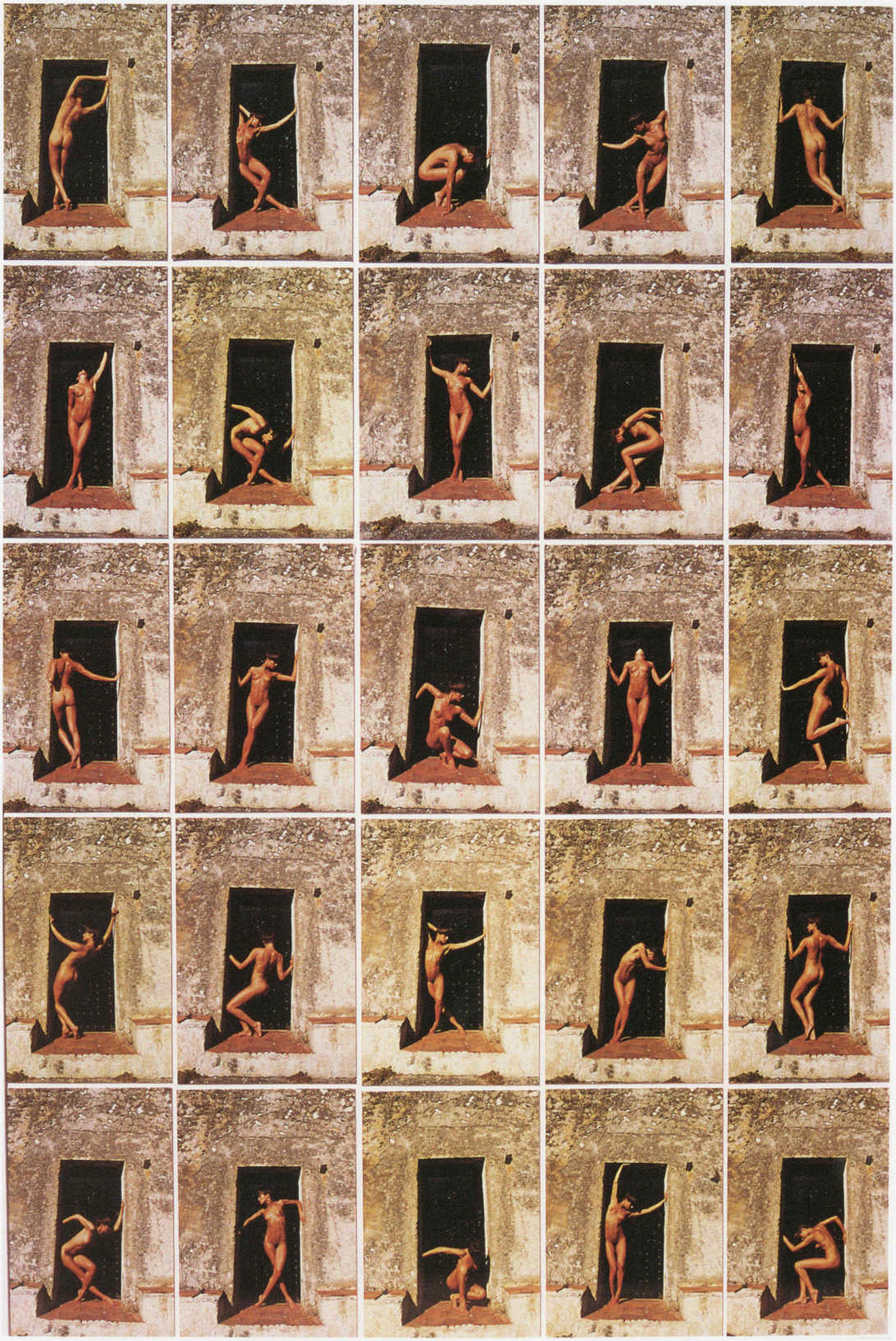
41

nu sicilien

sicile 1990

ilfochrome composite, edition 2/6

37 1/2 x 27 1/2 inches



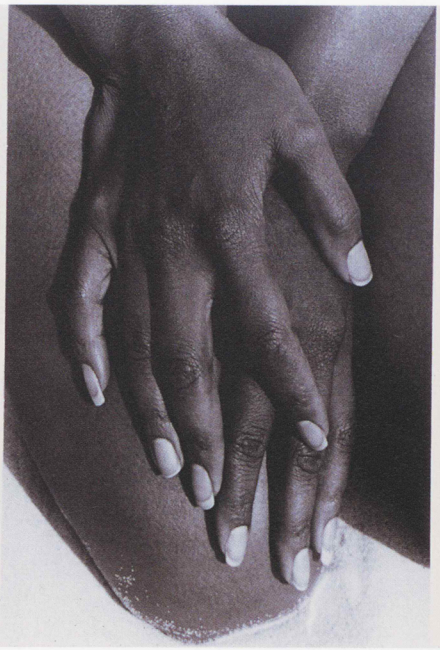
42

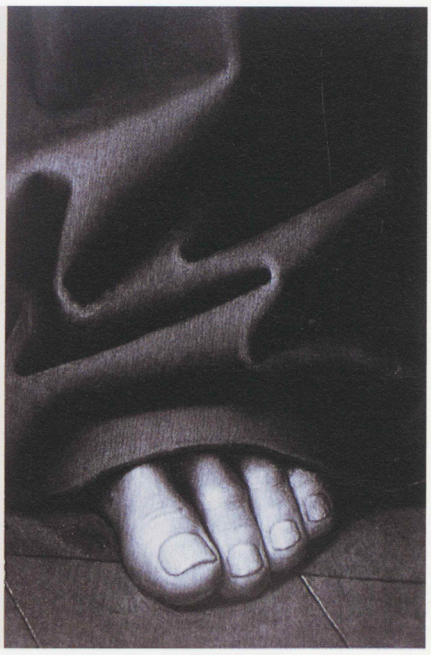
messe noire

los angeles 1996

triptych. silver gelatin prints. edition 3/6

16 x 30 inches





43

porte toscane
collesalvetti 1997
unique polaroid composite
14 x 12 inches

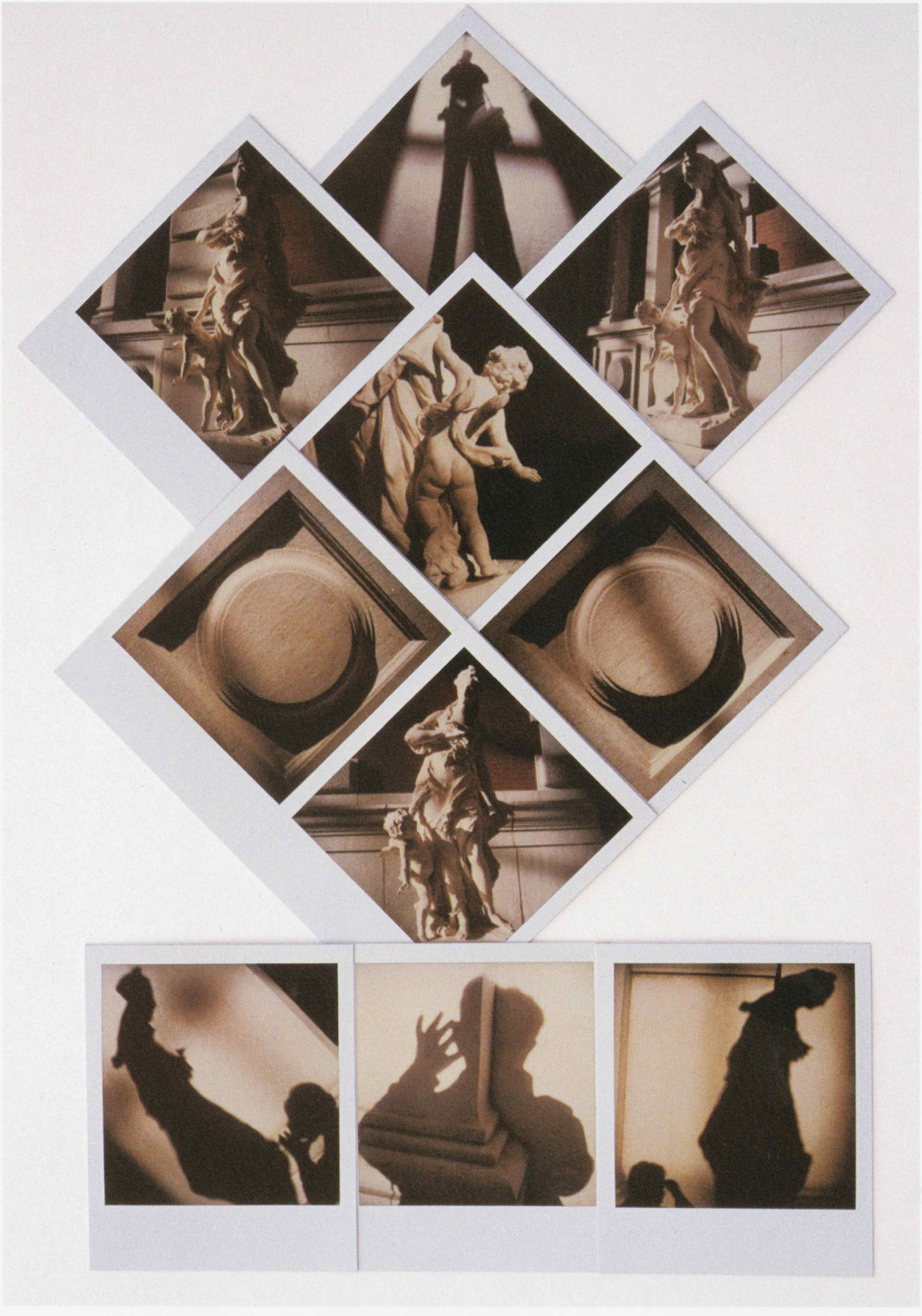
44

maman je veux être un ange

new york 1997

unique polaroid composite

17 x 16 inches



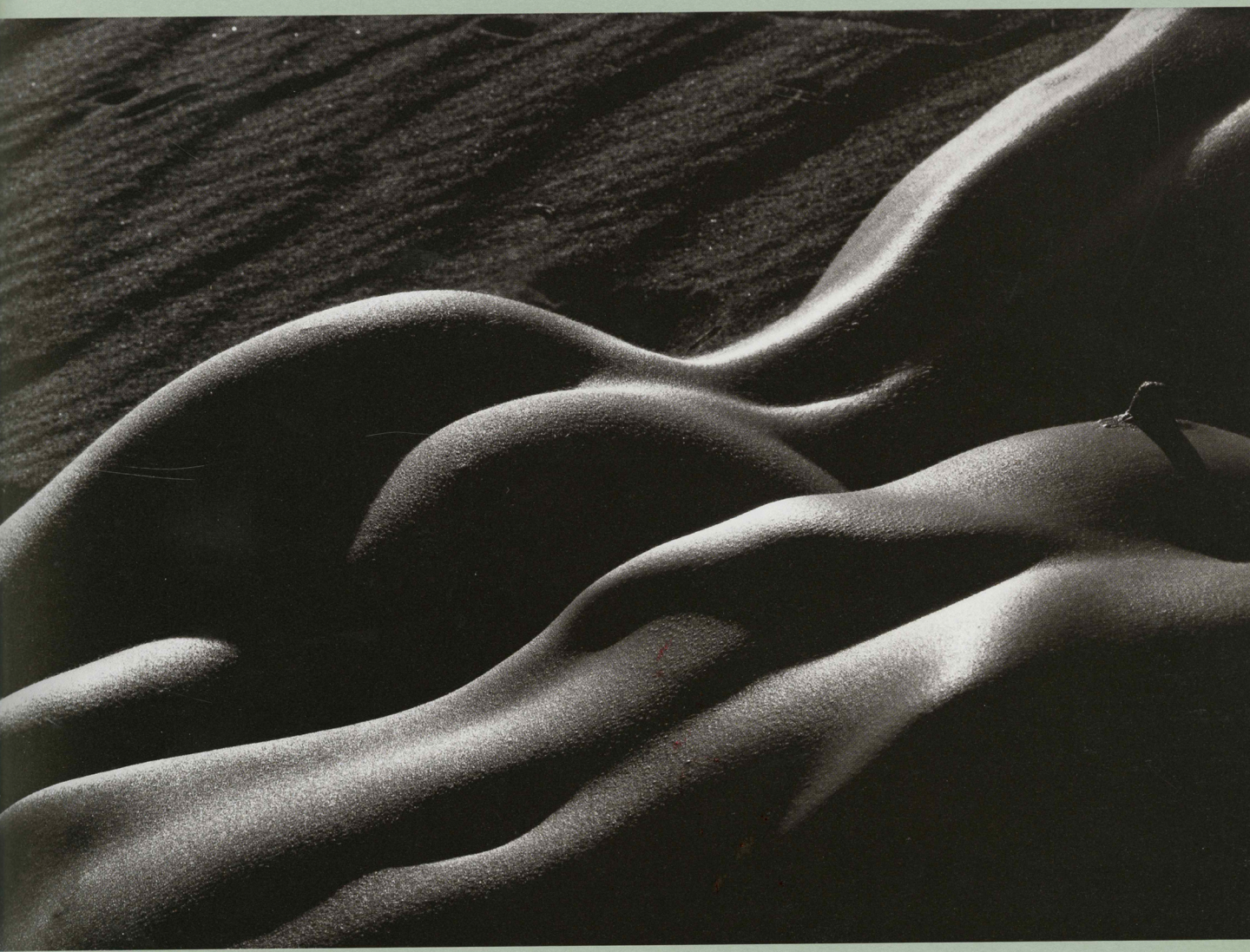
45

couple dans la vallée de la mort

1997

silver gelatin print. edition 8/30

12 x 16 inches



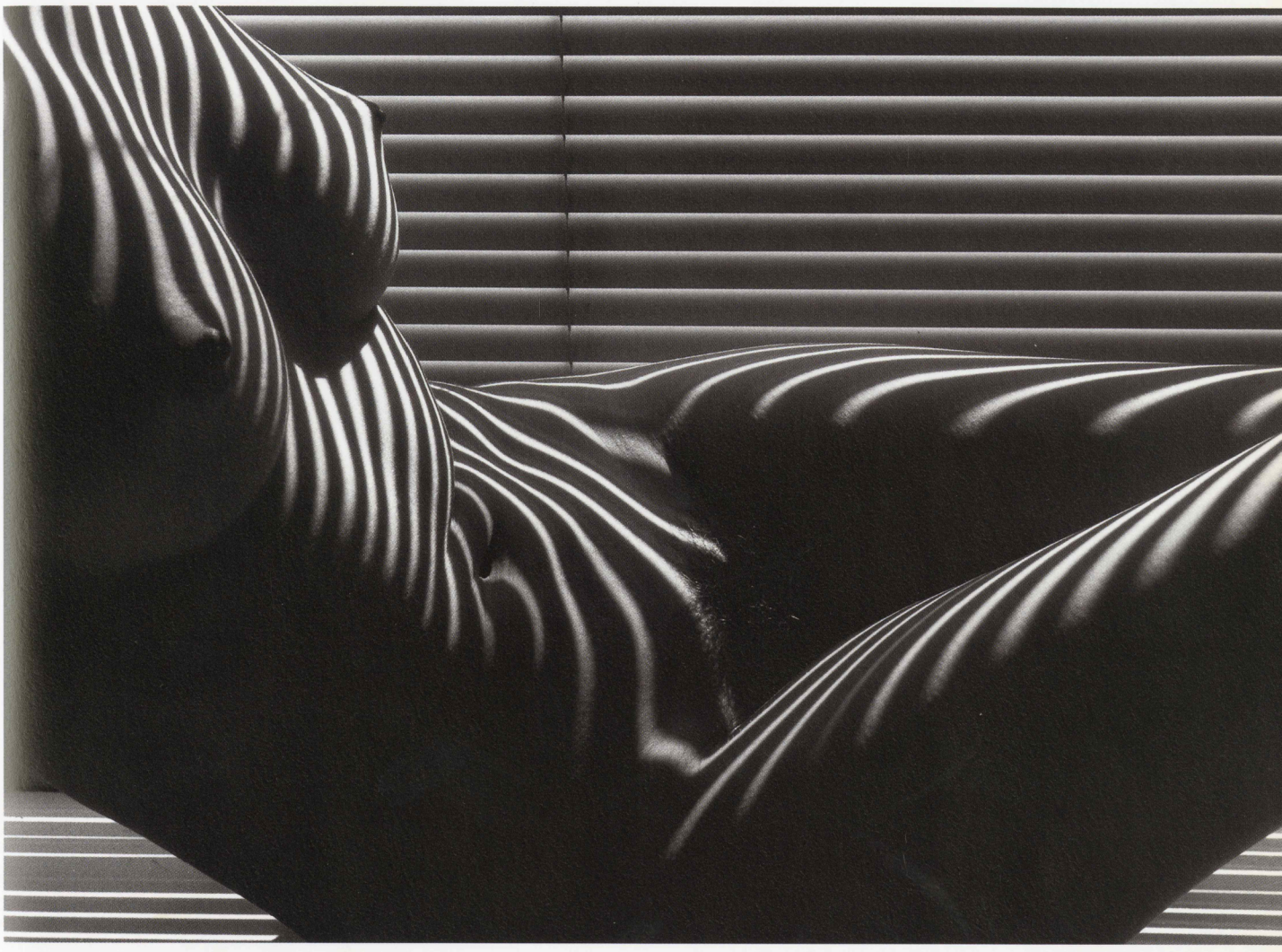
46

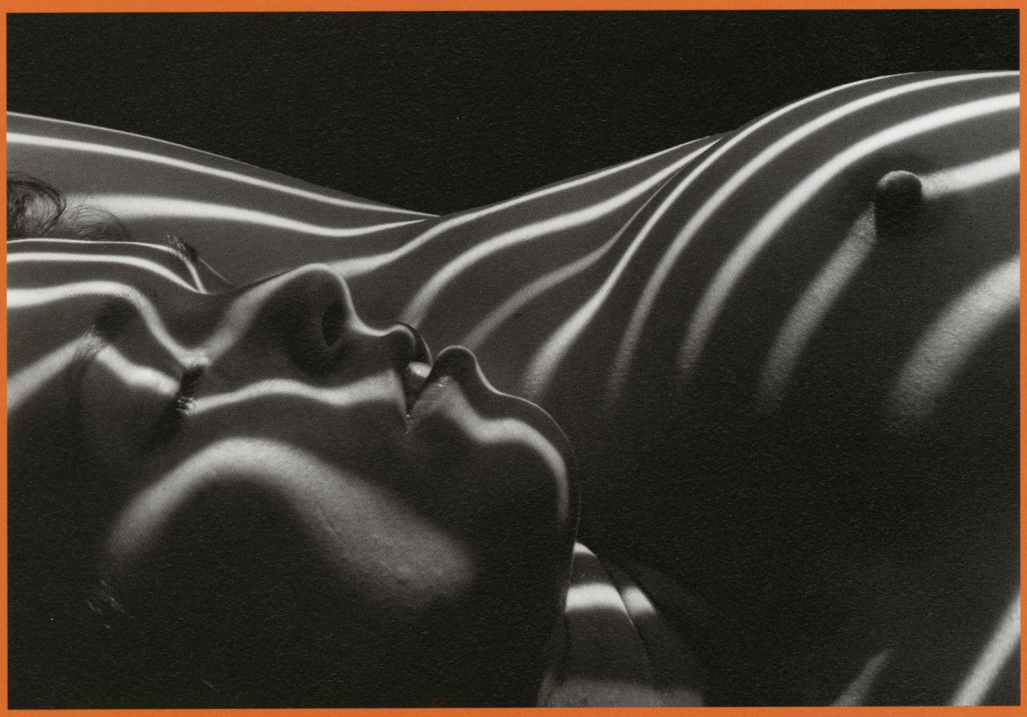
nu zébré

new york 1997

silver gelatin print, edition 8/30

12 x 16 inches





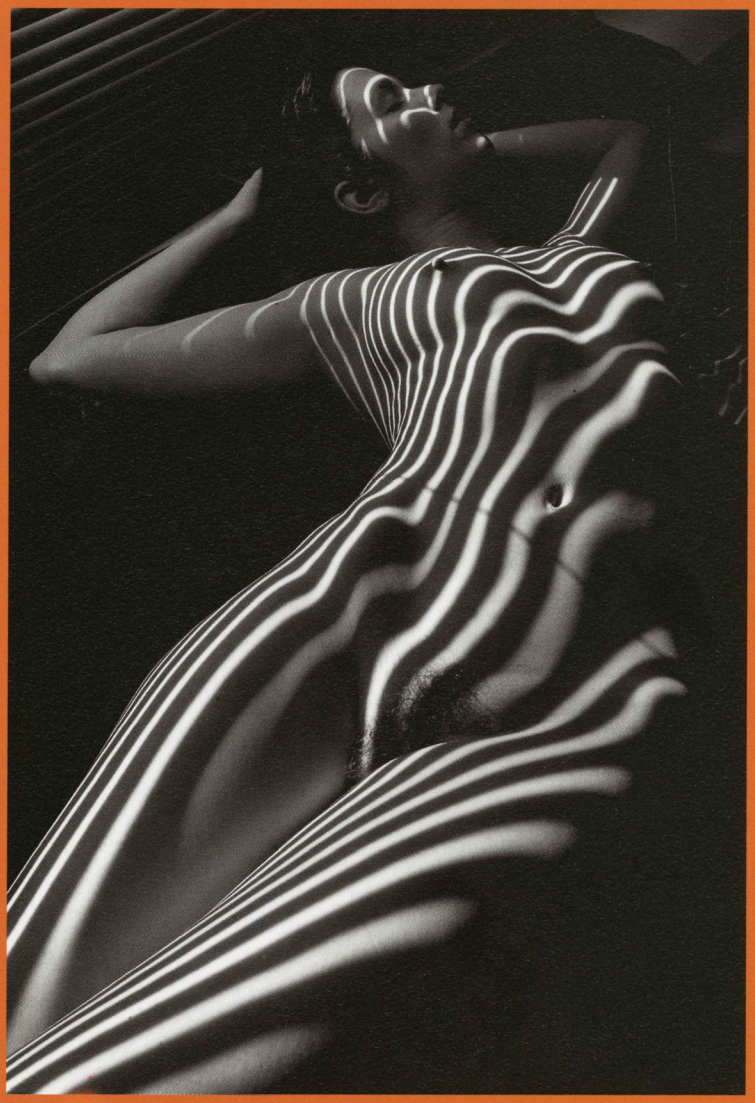
47

nu zébré

new york 1998

silver gelatin print. edition 17/30

12 x 16 inches



48

nu zébré

new york 1998

silver gelatin print. edition 7/30

16 x 12 inches

49

seins au soleil

luberon 2000

silver gelatin print, edition 3/30

12 x 16 inches

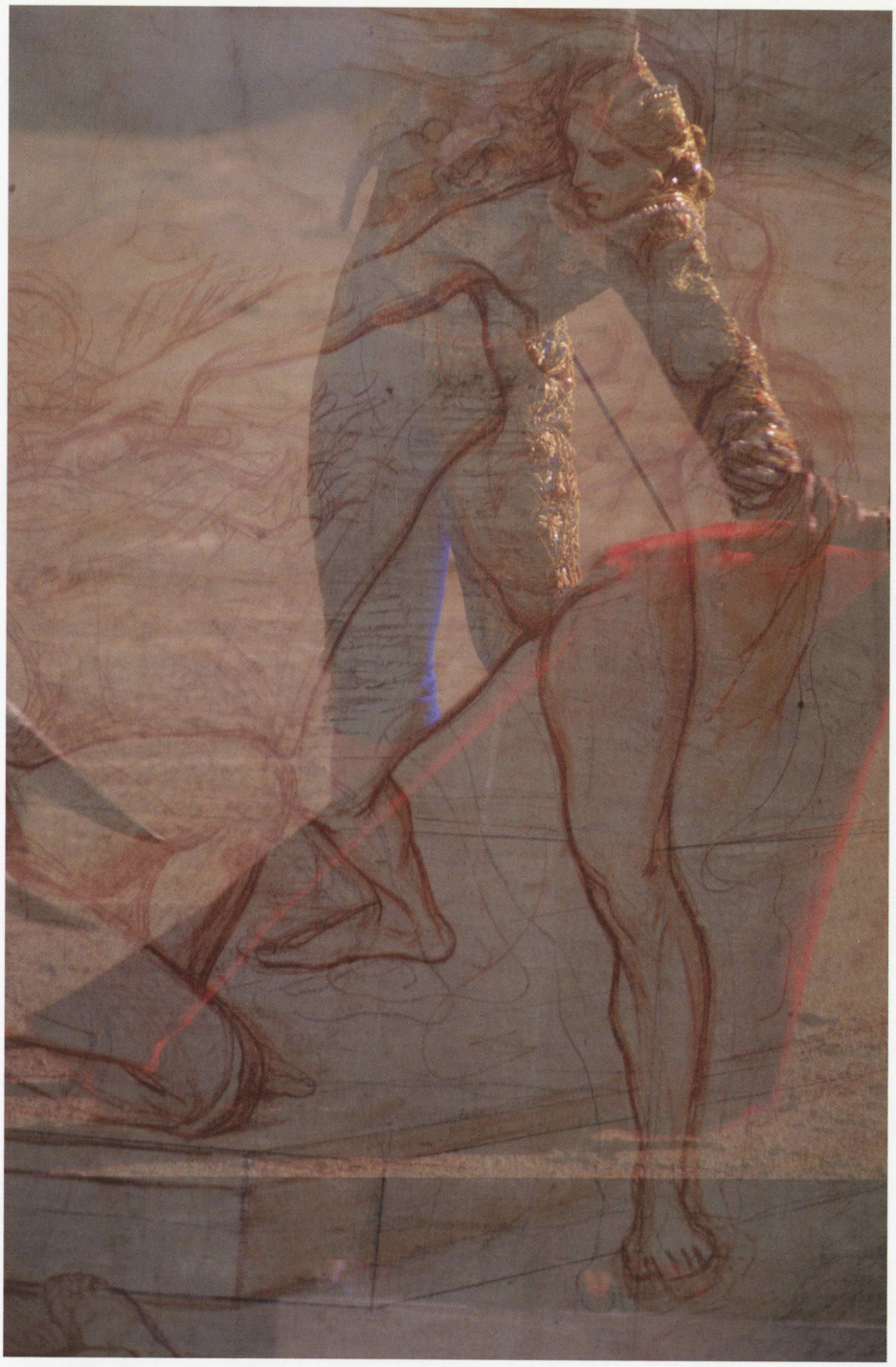
50

athila torera

nîmes 2001

cibachrome print. edition 4/15

20 x 16 inches



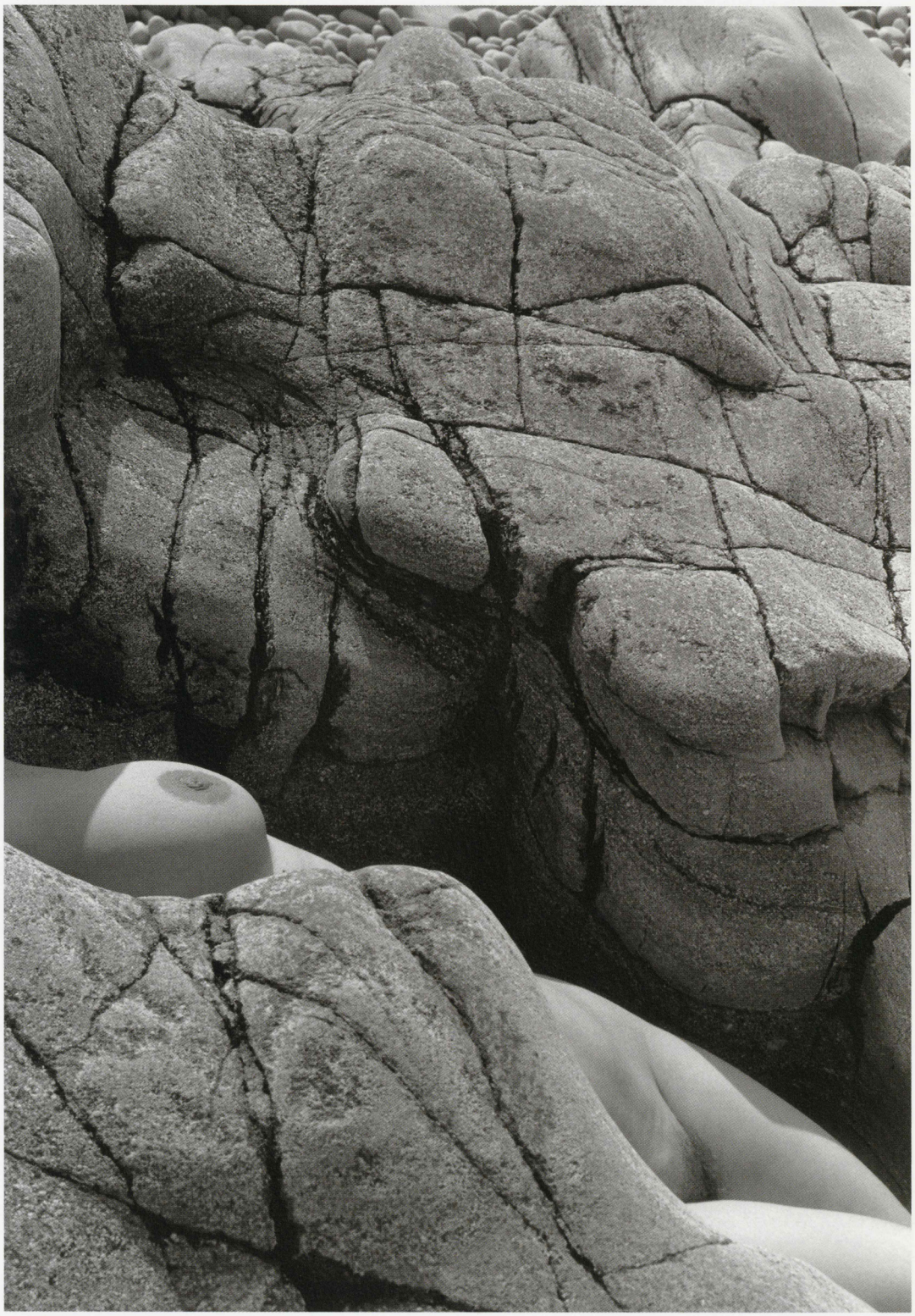
51

nu sur les rochers

bretagne 2001

silver gelatin print. edition 4/30

16 x 12 inches



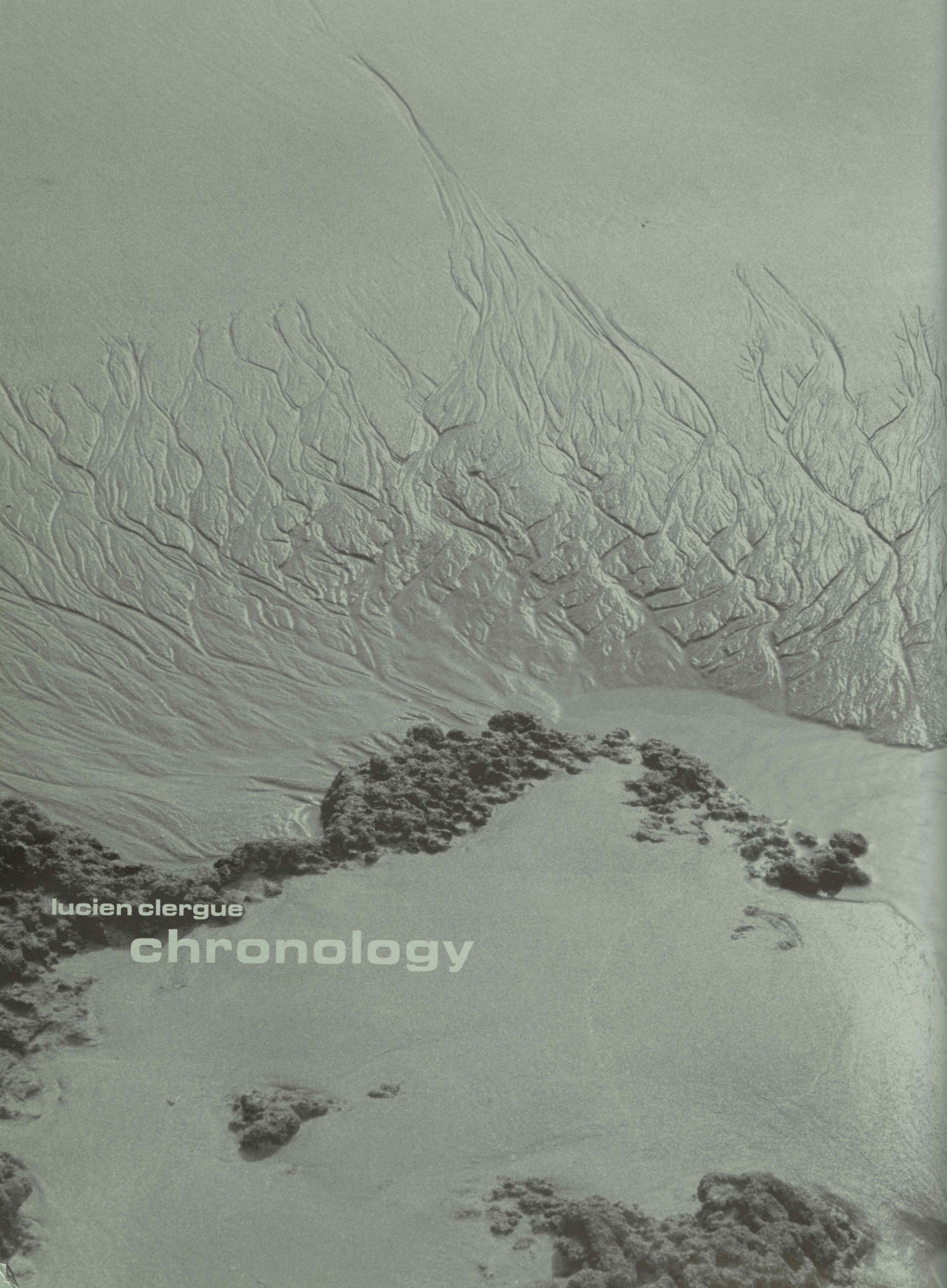
52

nu ornithologique

2004

cibachrome print, edition 4/15

16 x 20 inches



lucien clergue

chronology

1934
Born in Arles, France on August 14, 1934, the only child of a grocer. From the age of seven takes violin lessons.

1944
One third of the city of Arles was destroyed by Allied bombing, including the Clergue family home.

1949
Takes a serious interest in photography.

1952
Death of his mother. Leaves school to work in a food-processing factory in Arles. Meets the writer Jean-Marie Magnan, who is to remain a close friend and a permanent supporter.

1953
First meeting with Picasso, in Arles. For the first time has a photograph published in the local newspaper *Le Provençal*. Makes first journey to Andalusia in the south of Spain.

1954
Production of his first photographic series: images of Jean Renoir's production of Shakespeare's *Julius Caesar* (performed in the Arena at Arles to mark the 2000th anniversary of the city's founding), and *Ruines*, an exploration of the surviving war damage in Arles. Also starts working on the series *Saltimbanques*.

1955
Visits Picasso in his studio in Cannes, France. Continues work on the *Saltimbanques* and embarks on a series of images of dead birds and animals. Meets the guitarist Manitas de Plata in Les Saintes-Maries de la Mer, France.

1956
First meeting with Jean Cocteau, in Paris. Starts work on the series *Nudes*, posing his models on the beaches of the Camargue, France.

1957
Publication of his first book of photographs: *Corps mémorable*, with poems by Paul Eluard, cover designed by Picasso, with an introductory poem by Jean Cocteau. Through Cocteau, Clergue meets Max Ernst, who buys a series of Clergue's images of dead flamingos, thereby becoming the first collector of Clergue's work. Meets Cartier-Bresson in Arles.

1958
Clergue's first exhibition opens at the Kunstgewerbemuseum in Zurich, Switzerland. Georg Schmidt, Director of the Kunstmuseum, Basel, Switzerland, publishes Clergue's work in the quarterly *Quadrum* and is to remain a staunch supporter until his death.

1959
Guest photographer on Jean Cocteau's film *Le Testament d'Orphée*. On December 31, Clergue leaves his job at the factory and becomes a freelance photographer.

1960
At the invitation of Jean-Louis Barrault, exhibits in the foyer of the Théâtre de France, Paris. The photographer Edward Steichen acquires ten works by Clergue for the collection of the Museum of Modern Art in New York. Meets Willy Staehelin in Zurich, who becomes an important collector of Clergue's work.

1961
Takes part in the last exhibition organized by Edward Steichen for the Museum of Modern Art in New York, *Diogenes with a Camera Number 5*, which also includes the work of Bill Brandt and Yashuhiro Ishimoto. Clergue's film stills are included in the book version of *Le Testament d'Orphée*, which also has Cocteau's dialogue from the film.

1962
Stays in Brasilia, Brazil, as a guest of the architect Oscar Niemeyer. Meets Marcel Breuer and Edgar Varese.

1963
Marries Yolande Wartel. Birth of daughter Anne. Prepares a set design for the ballet *Le fils de l'air* by Cocteau to mark the re-opening of the Munich Opera. The project is abandoned due to Cocteau's death. Travels to India. The Paris fashion designer Givenchy produces a collection of scarves with motifs taken from Clergue's photographs.

1965
Meets the poet Saint-John Perse. Takes photographs in the marshes of the Camargue. Makes his first film, *Le drame du taureau*. Initiates a photographic department at the Musée Réattu, Arles.

1966
Birth of Clergue's second daughter, Olivia, with Picasso as her godfather. Clergue wins the "Louis Lumière" prize for his film *Le drame du taureau*. Michel Tournier makes two films about Clergue's work for French television.

1967
Directs the film *Delta de Sel* with music by Manitas de Plata.

1968
Clergue makes the film *Picasso, War, Love and Peace* for the series *Museum Without Walls* produced by Universal Pictures. *Delta de Sel* is shown at the Cannes Film Festival and is nominated for an Academy Award.

1969
Serves as Art Director at the Arles Festival. Is co-founder of the Rencontres Internationales de la Photographie in Arles with Jean-Maurice Rouquette and Michel Tournier.

1970
Makes first photographs of the series *Nudes in the Wood*.

1972
Goes on a fifty-five day world tour. Meets Ansel Adams in Carmel, California, where he takes photographs of Point

Lobos. Neil, one of Edward Weston's sons, shows Clergue around his father's studio. Designs a set for the ballet *Orlando Furioso* at the Fenice in Venice, Italy.

1973
Death of Picasso.

1974
Invites Ansel Adams to the Rencontres Internationales de la Photographie in Arles. Clergue is elected a member of the Académie in Arles. Teaches at the Université de Provence, Marseille. Trips to Leningrad (now Saint Petersburg) and to Prague, where he meets the photographers Josef Sudek and Jan Saudek.

1975
Takes the first photographs of the series *Nudes in the City* (Paris and New York). Also starts photographing in color. The Centre National d'Art Contemporain, which will become the Centre Georges Pompidou, Paris acquires sixty photographs from the series *Langage des sables* for its collection.

1976
Ansel Adams makes a second visit to Arles.

1977
Trips to the United States and to Canada in order to extend the series *Nudes in the City*. Death of Clergue's father.

1978
Trips to Japan and Mexico. Is invited to lecture in West Germany.

1979
Completes a doctorate in photography at the Université de Provence, Marseille, at the recommendation of Roland Barthes. Gives numerous workshops on the topic of "the nude" in the United States.

1980
Presented with the decoration "Chevalier de l'Ordre du Mérite" by French President, Valéry Giscard d'Estaing.

1981
Takes his first photographs in Death Valley. Makes his first experiments with a Polaroid camera. As part of the event marking the centenary of the birth of Picasso, he lectures on the artist at the Metropolitan Museum of Art, New York.

1982
In Monterey, California for Ansel Adams' 80th birthday. Clergue presents him with the decoration "Commandeur de l'Ordre National des Arts et Lettres".

1983
Receives a commission from the Museum Unterlinden, Colmar, France, to make a series of photographic variations on Grünewald's *Isenheim Altarpiece*. Is a guest instructor in the last workshop conducted by Ansel Adams in Carmel, California. Meets Robert Rauschenberg and Christo. Opening of the National School of Photography (ENSP) in Arles.

1984
Death of Ansel Adams.
Takes photographs with a Polaroid SX70 camera to create collages.

1985
First retrospective exhibition in the United States, organized by the George Eastman House, Rochester, New York, curated by Robert Sobieszek. Produces his first large-scale Polaroid photographs (20 x 24 inches) in Boston. Presents workshop on the nude at the Beaux-Arts Academy in Madrid, Spain.

1986
At the Foto Fietsa in Higeshikawa, Japan, Clergue is awarded "Photographer of the Year." A retrospective exhibition at Fotografie Forum International, Frankfurt, Germany. Lectures and gives an homage to Picasso at the Villa Medicis, Rome.

1987
Trips to Madagascar and the Caribbean. Photographs artist Karel Appel creating a ballet to be performed in Paris. Retrospective at the Amos Anderson Art Museum, Helsinki. First exhibition of his color photographs at the Musée d'Art Moderne de la Ville de Paris.

1988
Teaches workshops in Boca Raton, Florida and Toledo, Ohio. Guest teacher at Osaka University, Japan. Organizes a fashion show in the 2000-year-old Théâtre Antique d'Arles, celebrating the five-year anniversary of the Christian Lacroix Company.

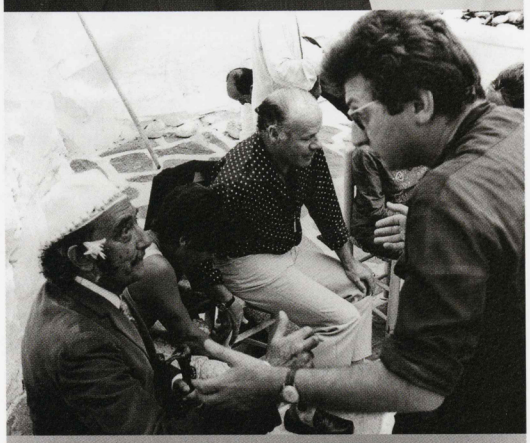
1989
Takes part in an exhibition to mark the centenary of the birth of Saint-John Perse in Martinique and in the celebrations to mark that of Jean Cocteau in Montpellier, Orléans, Paris and Baden-Baden. Lectures at Cocteau Museum, Irvine, California. Gives a symposium on the nude with A. D. Coleman and Ralph Gibson at the Olden Camera Workshop, New York. Gives a lecture at Musée Picasso, Paris.

1990
Trip to Lithuania, where he meets photographers from Vilnius and Kaunas. Trip to Egypt, where he exhibits in Alexandria. In Florida takes the first photographs of the series *Surimpressions*. Trip to Japan, where he is Guest Professor at the University of Osaka, the first non-Japanese to be appointed. Trip to Taiwan. Workshops given in Woodstock, New York.

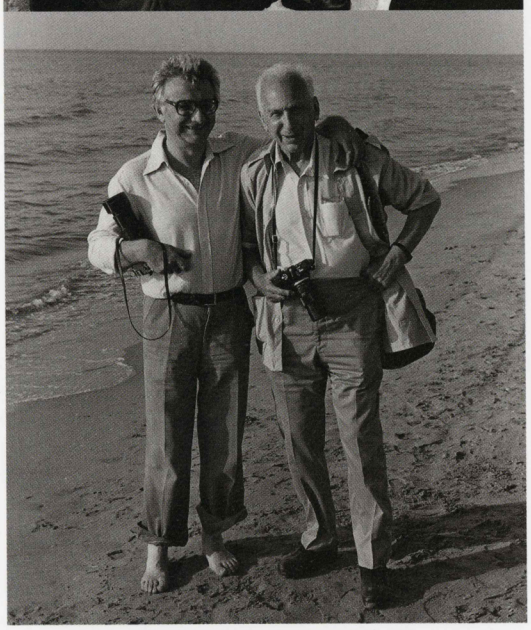
1991
Travels extensively in North and South America, in connection with exhibitions, and lectures in New York and São Paolo, Brazil.

1992
Gives lectures in Taiwan and Spain. The French National Fund for Contemporary Art (FNAC) purchases 8 silver prints.

With Jean Cocteau and Georges Mathieu. Musée du Louvre. Paris. 1962



With Dali. Summer 1968



With Andre Kertész. Camargue. France. 1979

1993
Exhibits in Barcelona, Madrid, Naples, New York and Chicago. Takes portrait photographs of Jackie Onassis in the Camargue and Umberto Eco in Arles. First exhibition of double exposure images on bullfights and paintings in Zaragoza, Spain.

1994
Donation of ten photographs to the Museum of Modern Art in New York, by a private collector. The Maison Européenne de la Photographie, Paris acquires six images of the series *Surimpressions tauromachiques*. Trips to Amsterdam, Vienna, Los Angeles and Miami where he gives numerous lectures and workshops.

1995
Trips to New York, the Everglades and Boca Raton. Harvard University acquires important donations from private collectors of Clergue's work. Takes photographs of a production of Racine's *Phèdre* at the Comédie Française, Paris. Guest lecturer at Osaka University, Japan.

1996
Trip to Xilitla, Mexico. His photographs of the bullfighter Cristina Sanchez are published in numerous magazines and newspapers: *Paris Match, Stern, Sunday Mirror, Life, Vogue* and *American Photo*. Death of the collector Willy Staehelin.

1997
Travels in Mexico, Italy, and the United States, where he holds workshops. The Stiftung für Fotografie at the Kunsthaus, Zurich, acquires photographs by Clergue from two private collectors. Important retrospective exhibition of 40 years of work given at the California Museum of Photography, Riverside, California, curated by Jonathan Green.

1998
Takes part in exhibitions and conferences in Los Angeles and in New York celebrating the achievement of Picasso. Several Swiss museums acquire works by Clergue from the photographic collection amassed by the late Willy Staehelin and his wife over the course of thirty-five years. French Historic Monuments buys 60 vintage prints.

1999
Exhibition of Clergue's black-and-white photographs at the Museum für Kunst und Kultur, Dortmund, Germany, to mark the publication of the volume *Grands Nus* (Umschau Braus, Heidelberg/Marval, Paris).

2001
After an interval of twenty-five years, Clergue makes a second visit to Prague. Also travels to the Caribbean.

2002
Exhibition of photographic portraits of Picasso in Picasso's former Paris studio at 7 Rue des Grands Augustins. The Musée des Beaux-Arts, Vitoria, Spain, acquires a collection of Clergue's work.

2003
Presented with the decoration "Chevalier de la Légion d'Honneur" by French president Jacques Chirac.

2005
Awarded the Lucie Award for the "Outstanding Life Achievement in Fine Arts in Photography."

selected solo exhibitions

Kunstgewerbemuseum, Zurich, Switzerland, 1958
Musée des Beaux-Arts, Nancy, France, 1958
Kölnischer Werkschulen, Cologne, Germany, 1958
Galerie Montaigne, Paris, France, 1959
Théâtre de l'Odéon, Paris, France, 1960
Stadthalle, Göppingen, Germany, 1960
Château Musée, Lunéville, France, 1961
Museum Folkwang, Essen, Germany, 1962
Pavillion de Marsan, Musée du Louvre, Paris, France, 1962
Musée Réattu, Arles, France, 1962
Kunstgewerbemuseum, Zurich, Switzerland, 1963
Brentanos Gallery, New York, New York, 1964
Gewerbe Museum, Basel, Switzerland, 1964
Fotomuseum, Stadtmuseum, Munich, Germany, 1964
Brentanos Gallery, New York, New York, 1964
Worcester Museum of Art, Worcester, Massachusetts, 1965
Galerie Madoura, Cannes, France, 1968
Musée de Brest, Brest, France, 1969
Moderna Museet, Stockholm, Sweden, 1969
Kunsthalle, Düsseldorf, Germany, 1970
Sonja Henie Foundation, Oslo, Norway, 1970
Galerie de France, Paris, France, 1970
Art Institute of Chicago, Chicago, Illinois, 1970
Kunsthalle, Bern, Switzerland, 1970
Château Musée, Lunéville, France, 1971
Maison de la Culture, Amiens, France, 1971
École des Beaux-Arts et d'Architecture, Marseille-Luminy, France, 1972
FNAC Wagram, Paris, France, 1973
Reading University, Reading, England, 1973
ICA, London, England, 1973
Maison de la Culture André Malraux, Reims, France, 1973
Jacques Baruch Gallery, Chicago, Illinois, 1973
Musée des Beaux-Arts, Brussels, Belgium, 1974
Israel Museum, Jerusalem, Israel, 1974
Leopold-Hoesch Museum, Düren, Germany, 1974
French Institute, New York, New York, 1975
Jacques Baruch Gallery, Chicago, Illinois, 1976
Galerie Municipale du Château d'Eau, Toulouse, France, 1976
Institut Français, West Berlin, Germany, 1977
Musée des Beaux-Arts, Arras, France, 1977
Institut Français, Cologne, Germany, 1978
Shadai Gallery, Tokyo, Japan, 1978
Photographic Center, Melbourne, Australia, 1978
Jacques Baruch Gallery, Chicago, Illinois, 1979
G. Ray Hawkins Gallery, Los Angeles, California, 1979
Centre Georges Pompidou, Paris, France, 1980
Editions Gallery, Houston, Texas, 1980
Editions Gallery, Houston, Texas, 1981
French Cultural Offices, New York, New York, 1981
Parson's School, New York, New York, 1981
Art Fair, Washington D.C., 1981
Théâtre du Rond-Point, Paris, France, 1981

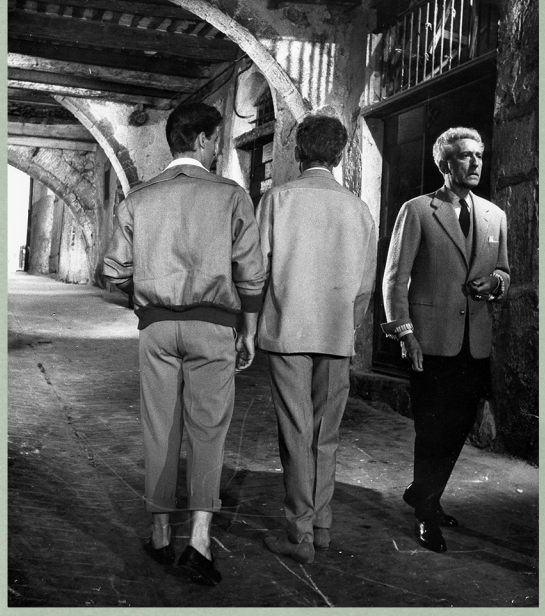
Alliance Française, Toronto, Canada, 1981
HMK Gallery, New York, New York, 1981
Equivalents Gallery, Seattle, Washington, 1981
La Galerie, Los Angeles, California, 1981
Statsinger Gallery, Los Angeles, California, 1981
G. Ray Hawkins Gallery, Los Angeles, California, 1981
Château Musée, Lunéville, France, 1982
Brentanos Gallery, New York, New York, 1982
Galerie de Paris, Caracas, Venezuela, 1982
University of Baltimore, Baltimore, Maryland, 1982
Brentanos Gallery, New York, New York, 1983
French Institute, Athens, Greece, 1983
Galerie Arena, Arles, France, 1983
Milwaukee Center for Photography, Milwaukee, Wisconsin, 1983
Perimeter Gallery, Chicago, Illinois, 1983
Musée d'Art Moderne, Paris, France, 1984
FNAC Montmartre, Paris, France, 1984
Focus Gallery, San Francisco, California, 1984
French Institute, Tel Aviv, Israel, 1984
Retrospective, George Eastman House, Rochester, New York, 1985
Institut Français, Aachen, Germany, 1985
Mois de la Photo, Turin, Italy, 1985
Retrospective, ICP, New York, New York, 1986
Photo Fiesta, Higeshikawa, Japan, 1986
Festival de Cahors, Cahors, France, 1986
De Rempich Gallery, New York, New York, 1986
Imprematur Gallery, Minneapolis, Minnesota, 1986
Fotografie Forum International, Frankfurt, Germany, 1986
Amos Anderson Art Museum, Helsinki, Finland, 1987
Vision Gallery, San Francisco, California, 1987
Musée d'Art Moderne de la Ville de Paris, Paris, France, 1987
G. Ray Hawkins Gallery, Los Angeles, California, 1988
Portland School of Art, Portland, Maine, 1988
Wach Gallery, Avon Lake, Ohio, 1988
J. Barett Gallery, Toledo, Ohio, 1988
Jacques Baruch Gallery, Chicago, Illinois, 1988
International Photo Gallery, Tokyo, Japan, 1988
R.I.P., Arles, France, 1989
Iris Gallery, Boca Raton, Florida, 1989
Kalamazoo Art Institute, Kalamazoo, Michigan, 1989
Josephus Daniels Gallery, Carmel, California, 1989
ICP, Middle Town Building, New York, New York, 1989
Galerie Municipale du Château d'Eau, Toulouse, France, 1990
Krugier Gallery, New York, New York, 1991
Gallery Sver and Boccato, São Paolo, Brazil, 1991
Photo Fest, Houston, Texas, 1991
Center for Photographic Art, Carmel, California, 1991
Salon de la Real Maestranza, Seville, Spain, 1991
Surimpressions, Zaragosa, Spain, 1992
FNAC, Paris, France, 1993
Mairie du VIème, Paris, France, 1993
Milwaukee Art Museum, Milwaukee, Wisconsin, 1993
Montgomery College, Rockville, Maryland, 1995
Borders Gallery Coral Gables, Miami, Florida, 1995
Gallery Mitaine, Paris, France, 1995
Kintetsu Gallery, Kyoto, Japan, 1995
Château Musée, Lunéville, France, 1996
Espace Ricard, Paris, France, 1996
Musée Paul Eluard, Paris, France, 1996
Abbaye de Montmajour, Arles, France, 1997
Signs of Gods and Goddesses: Four Decades of Lucien Clergue's Photography, UCR California Museum of Photography, Riverside, California, 1997
Centro de la Imagen, Mexico City, Mexico, 1997
Galerie in Focus, Cologne, Germany, 1998
L'Atelier du Midi, Arles, France, 1998
Galerie Mortier Valat, Paris, France, 1998
The Photographer's Gallery, Palo Alto, California, 1998
The Camera Obscura Gallery, Denver, Colorado, 1998
Soho Triad Fine Arts Gallery, New York, New York, 1998
Fahey/Klein Gallery, Los Angeles, California, 1998
Retrospective exhibition, Museum für Kunst und Kultur, Dortmund, Germany, 1999
Picasso My Friend, Philharmonic Center, Naples, Florida, 1999
John Stevenson Gallery, New York, New York, 2000
Galerie Baudoin Lebon, Paris, France, 2000
Villa Aurélienne, Fréjus, France, 2001
Surimpressions, John Stevenson Gallery, New York, New York, 2002
Galerie in Focus, Cologne, Germany, 2002
Musée des Beaux-Arts, Nîmes, France, 2002
Lempertz Kunsthaus, Berlin, Germany, 2003
Galerie Art 75, Paris, France, 2003
Recontres Internationales de la Photographie, Abbaye de Montmajour, Arles, France, 2004
John Stevenson Gallery, New York, New York, 2005
Ken Damy Museum, Brescia, Italy, 2005
Bernheimer Galerie, Munich, Germany, 2005
Louis Stern Fine Arts, West Hollywood, California, 2006

selected group exhibitions

Photographs from the Museum Collection. Museum of Modern Art. New York. New York. 1958
Diogenes with a Camera Number 5. Museum of Modern Art. New York. New York. 1961
Lucien Clergue—Yasuhiro Ishimoto. traveling exhibition. United States. 1962
Photography 63/An International Exhibition. New York. New York. 1963
Man in Sport. The Baltimore Museum of Art. Baltimore. Maryland.1968
Hecho in Latino America. Museo de Arte Moderno. Mexico City. Mexico. 1978
Self Portrayal. Carmel. California. traveling exhibition. United States. 1978
The Thousand and One Picture. Fotografiska Museet. Stockholm. Sweden. 1978
Diverse Images. New Orleans Museum of Art. New Orleans. Louisiana. 1979
Four Generations of French Photographers. Friends of Photography Gallery. Carmel. California. 1981
French Photography. Zabriskie Gallery. Paris. France: New York. New York. 1981
French Photographers. Fay Gold Gallery. Atlanta. Georgia. 1983
Exhibition and Action. Milwaukee Center for Photography. Milwaukee. Wisconsin. 1983
On Point Lobos. Friends of Photography Gallery. Carmel. California. 1984
L'imagerie de Michel Tournier. Musée d'Art Moderne de la Ville de Paris. Paris. France. 1987
Jean Cocteau. Galerie Lieberman and Saul. New York. New York. 1990
Interiors: A Metaphysical Construct. Montgomery College. Rockville. Maryland. 1994
Kissing. traveling exhibition. Japan. 1994-1995
The Nude and Contemporary Photography. traveling exhibition. Japan. 1995
Guitar Bienal. Cordoba. Spain. 1995
Photo Biennale. "The Woman." Nancy. France. 1995
Collection in Context. New York. New York. 1996
Photo Biennale. "The City." Nancy. France. 1997
Paris Photo. Musée du Louvre. Paris. France. 1998
The Association of International Photography Art Dealers (AIPAD) Exhibition 1999. New York. New York. 1999
Art Basel. Basel. Switzerland. 1999
Paris Photo. Paris. France. 1999
Mois de la Photo. Paris. France. 2000
Echec et succès en créativité. organized by Creando. Interlaken. Switzerland. 2003

selected private and corporate collections

Jean Jacques Aillagon, Paris, France
Karel Appel, New York, New York
Arman, New York, New York
Arrabal, Paris, France
Daniel Auteuil, Paris, France
Joseph Baio, New York, New York
Kathleen Barrows, Montecito, California
Dan Berley, New York, New York
Steven Blumenkrantz, San Jose, California
Norbert Blumenthal, New York, New York
Mario Bois, Paris, France
Pierre Boulez, Paris, France
Prince Guillaume de Broglie, Paris, France
Henry Bühl III, New York, New York
Patrice Calmettes, Paris, France
José Canas, Miami, Florida
Jeanne Claude and Christo, New York, New York
Olivier Combastet, Paris, France
Maryse Cordesse, Paris, France
Patrick Cramer, Geneva, Switzerland
Ken Damy, Brescia, Italy
Pierre Doutreleau, Paris, France
Jeff Dunas, Los Angeles, California
Milton Esterow, New York, New York
Jill Fairchild, New York, New York
Kaspar Fleischmann, Zurich, Switzerland
Franco Fontana, Modena, Italy
Martine Franck, Paris, France
Philippe Garner, London, England
Leonardo Gianadda, Martigny, Switzerland
Ralph Gibson, New York, New York
Daniele Giraudy, Marseille, France
Agnès de Gouvion St Cyr, Paris, France
Larry Dale Gordon, Montecito, California
Anne Goscinny, Paris, France
Jacques Graubart, Berchem, Belgium
François Hébel, Paris, France
Manfred Heiting, Malibu, California
Luc Hoffmann, Arles, France
Eikoh Hosoe, Tokyo, Japan
Hotel Napoleon, Menton, France
Hotel du Nord Pinus, Arles, France
Stephane Janssen, Phoenix, Arizona
Paul Jenkins, New York, New York
Marc Karlan, Chicago, Illinois
Lisa Kitchen, Santa Monica, California
Goro Kuramochi, Tokyo, Japan
Christian Lacroix, Paris, France
François Léotard, Paris, France
Michael Likierman, Paris, France
Peter Lindbergh, Paris, France
Herbert Locher, Cologne, Germany
Roger Lourié, New York, New York
Paul and Sheilagh Manno, New York, New York
Joanna Mastroianni, New York, New York
Raymond Merritt, New York, New York
Gilles Mora, Paris, France
Don Moritz, Chicago, Illinois
Arnold Newmann, New York, New York
Oscar Niemeyer, Rio de Janeiro, Brazil
Robert Olden, New York, New York
Martin Parr, London, England
Willy Ronis, Paris, France
Yvone and Wayne Rowe, Los Angeles, California
Bernard Ruiz Picasso, Paris, France
Robert Rauschenberg, Captiva Island, Florida
Peter Roll, Napa, California
Guy de Rougemont, Paris, France
Ernestine Ruben, Princeton, New Jersey
Don Sanders, Houston, Texas
Jan Saudek, Prague, Czech Republic
John and Regina Scully, San Francisco, California
Dr Stephen Sipos, Waukegan, Illinois
William Spears, New York, New York
Micha Spierenburg, Paris, France
Ginette Vacho, Saanen, Switzerland
Bernar Venet, New York, New York
Michele Venture, Kyoto, Japan
Bruce Weber, New York, New York
Diana Widmaier Picasso, Paris, France
Marie Pierre and Uli Zollikoffer, Mouriès, France



Jean Cocteau dans "Le Testament d'Orphée". Villefrance-sur-Mer. 1959

selected public collections

Alliance Francaise. New York. New York
Art Institute of Chicago. Chicago. Illinois
Banque et C. E. d'Etat du Luxembourg. Luxembourg
Bibliothèque Nationale. Paris. France
Boca Raton Museum of Art. Boca Raton. Florida
Bühl Foundation. New York. New York
Cabinet des Estampes à Genève. Geneva. Switzerland
Center for Creative Photography. Tucson. Arizona
Centre Pompidou. Paris. France
Dortmund Art Museum. Dortmund. Germany
École Nationale de la Photographie. Arles. France
Fogg Museum. Harvard University. Cambridge. Massachusetts
Folkwang Museum. Essen. Germany
Fondation National d'Art Contemporain. Paris. France
Galeria de la Foto. Buenos Aires. Argentina
George Eastman House. Rochester. New York
Israel Museum. Jerusalem. Israel
Kunstmuseum. Basel. Switzerland
La Bibliothèque Nationale. Paris. France
Library of Congress. Washington D.C.
Los Angeles County Museum of Art. Los Angeles. California
Ludwig Museum. Cologne. Germany
Maison Européenne de la Photographie. Paris. France
Metropolitan Museum of Art. New York. New York
Metropolitan Museum of Photography. Tokyo. Japan
The Milwaukee Art Museum. Milwaukee. Wisconsin
Moderna Museet. Stockholm. Sweden
Münchner Museum. Munich. Germany
Musée d'Art Moderne de la Ville de Paris. Paris. France
Musée de l'Elysée. Lausanne. Switzerland
Musée Picasso. Antibes. France
Musée Picasso. Paris. France
Musée Réattu. Arles. France
Musée Unterlinden. Colmar. France
Museum of Fine Arts. Houston. Texas
Museum of Modern Art. New York. New York
Museum of Modern Art of Mexico. Mexico City. Mexico
Museum of New Orleans. New Orleans. Lousiana
National Gallery of Ottawa. Ottawa. Canada
Oxford College Collection. Oxford. England
Philadelphia Museum of Art. Philadelphia. Pennsylvania
Rencontres Internationales de la Photographie. Arles. France
Ringling Museum. Sarasota. Florida
Preus Fotomuseum. Horten. Norway
Seattle Art Museum. Seattle. Washington
Smithsonian Institute. Washington D.C.
Toledo Museum of Art. Toledo. Ohio
University of Malaga. Malaga. Spain
University of Maryland. Catonsville. Maryland
University of Osaka. Osaka. Japan
Victoria Gallery. Melbourne. Australia
Worcester Art Museum. Worcester. Massachusetts

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by lucien clergue

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Toros Muertos, poems and texts by J.Cocteau and J-M. Magnan, Editec, Paris, France, 1963

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El Cordobès, La Jeune Parque, Paris, France, 1965

Née de la vague, Pierre Belfond, Paris, France, 1973

Genèse, 50 photographies sur des themes d'Amers choisis par Saint-John Perse, Pierre Belfond, Paris, France, 1973

Le quart d'heure du taureau, text by J-M. Magnan, Le Chêne, Paris, France, 1976

Camargue Secrète, text by M. Prassinos and L. Clergue, Pierre Belfond, Paris, France, 1976

La Camargue est au bout des chemins, Agep, Marseille, France, 1978

Langage des sables, preface by R. Barthes, Agep, Marseille, France, 1980

Les Saltimbanques, Agep, Marseille, France, 1980

Visions sur le nu (Nude Workshop), portfolio of 12 black and white reproductions, Viking Press, New York, New York; Filipacchi, Paris, France, 1982

Provenza e Camargue, Magnus Edizioni, Udine, Italy, 1983

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Lucien Clergue, Eros and Thanatos, texts by M. Tournier and M. Fulton, New York Graphic Society, Boston, Massachusetts, 1985

Footprints on the Gods: The Point Lobos Saga, essay by J. Hughes, Iris Publications, Boca Raton, Florida, 1989

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Nimeño II, torero de France, preface by J. Cau, letters by A. Montcouquiol, Marval, Paris, France, 1992

Picasso mon ami, Plume, Paris, France, 1993

Une décennie Ojeda, texts by J. Cau and J-M. Magnan, Marval, Paris, France, 1993

Provence bergère de lumière et de vent, text by Y. Audouard, Robert Laffont, Paris, 1995

Saint-John Perse, poète devant la mer, J & D, Biarritz, France, 1996

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Phèdre, La suprême déclaration d'amour, texts by A. Delbée, J & D, Biarritz, France, 1996

Passion-Passions, preface by Arrabal, Actes Sud, Arles, France, 1997

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La nuit de la terre, text by J-M. Magnan, Editions du Patrimoine, Paris, France, 2001

Arena: Signes des Sables, text by G. Mora, Actes Sud, Arles, France, 2001

Poésie Photographique, preface by Manfred Heiting, edited by E-M. Turck, Prestel Verlag, Munich, Germany, 2003

Phénixologie, photographs from the film *Le Testament d'Orphée*, Actes Sud, Arles, France, 2004

Portraits, Actes Sud, Arles, France, 2005

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including lucien clergue

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Delta de Sel, production La Pléiade. Paris, France. 1967, selected for the Cannes Film Festival and the Academy Awards

Mario Prassinos. Production La Pléiade. Paris. 1968

Manitas de Plata. Films la Boétie. Paris, France. 1968

Flamants roses. Production La Pléiade. Paris, France. 1969

Sables. Production La Pléiade. Paris, France. 1969

Dressage du cheval sauvage. Production La Pléiade. Paris, France. 1970

Picasso, War, Love and Peace, for the series *Museum Without Walls*. Universal Pictures. New York. 1971

First Life, Then Triumph, on Jesulin de Ubrique. Films du Jeudi. Paris, France. 1991

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selected television appearances

Lucien Clergue. CBS. New York, New York. 1967

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Télé France. New York, New York. 1981

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Portrait of a Master. Kodak. Rochester, New York. 1990

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